

# **JAZZ**

**2011–2012**  
**CATALOG**



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**THE NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC**

## JAZZ AT A GLANCE

### Mission

The New School for Jazz and Contemporary Music offers a unique course of study in which a faculty of professional artists, drawn from New York City's jazz community, guides serious and talented students toward high standards of achievement, emphasizing their individual creative voice. The curriculum is based on the artist-as-mentor tradition and is taught by accomplished, active artists with significant links to the history and evolution of jazz, blues, pop, and new genres. Students—emerging performers, composers, and arrangers who will take their place among the top practitioners of jazz and related genres—receive the expert training traditionally associated with conservatories while surrounded by the creative spirit and vigor of jazz. The school's mission is "respecting tradition, embracing innovation."

### Students

Current enrollment at The New School for Jazz and Contemporary Music is 280. A large percentage of students come from outside the United States. The New School enrolls approximately 9,000 degree-seeking students.

### Faculty

The success of The New School for Jazz and Contemporary Music is due in large part to its faculty of experienced professionals, who guide students in the challenges of intense small-group playing. Students work with creators, not just interpreters, of jazz and its offshoots—music that reaches toward new expressive and artistic horizons.

### Location

Located in downtown Manhattan—the world capital of 21st-century musical innovation—New School Jazz is at the center of America's theater, recording, broadcast, webcast, and concert industries. The school's Greenwich Village locale is only a subway ride or walk away from New York's famed jazz nightclubs, Carnegie Hall, Lincoln Center, and Broadway and off-Broadway venues. New York City is also the headquarters of major and independent record companies, television networks, and new media corporations. It is the most active ground in the world for skilled and inspired musicians of all kinds and home to many of the jazz world's leading artists.

The New School for Jazz and Contemporary Music's unique location, faculty of working musicians, and talented student body allow it to offer unparalleled resources to students.

### History

In 1986, a radical idea was born at The New School: that professional jazz musicians could teach their art in a sustained degree curriculum. The integration of the professional and educational communities helped develop a new breed of jazz musicians, who combine a solid academic foundation with professional insight into the realities and artistry of music. Alumni include musicians from every area of jazz, blues, and contemporary music: Peter Bernstein, Larry Goldings, Walter

Blanding Jr., Avishai Cohen, Jesse Davis, Rebecca Coupe Franks, Robert Glasper, Roy Hargrove, Susie Ibarra, Ali M. Jackson, Virginia Mayhew, Carlos McKinney, Brad Meldhau, Shedrick Mitchell, Vickie Natale, Bilal Oliver, John Popper, Jaz Sawyer, Alex Skolnick, E.J. Strickland, Marcus Strickland, Manuel Valera.

### International Association of Schools of Jazz (IASJ)

The New School for Jazz and Contemporary Music is a founding member of the IASJ, a worldwide association involving approximately 85 jazz schools from 36 countries. Meetings have been held in Holland, Spain, Ireland, Austria, Italy, Israel, Denmark, Brazil, and Germany. Several New School Jazz students are selected as delegates for each annual meeting.

### General Education at the University

The New School's academic programs are designed to prepare students to be productive citizens in the 21st century. In addition to mastery of discipline-specific competencies, the university expects all of its graduates to be able to demonstrate the capacity to think critically; to analyze quantitative and/or scientific constructs; to communicate effectively both orally and in writing; and use appropriate technologies as tools for collecting information.

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The New School

Important Notice: The information published herein represents the plans of The New School at the time of publication. The university reserves the right to change without notice any matter contained in this publication, including but not limited to tuition, fees, policies, degree programs, names of programs, course offerings, academic activities, academic requirements, facilities, faculty, and administrators. Payment of tuition for or attendance in any classes shall constitute a student's acceptance of the administration's rights as set forth in this notice.

The New School for Jazz and Contemporary Music  
Office of Admission  
72 5th Avenue, 3rd Floor  
New York, NY 10011  
[www.newschool.edu/lang](http://www.newschool.edu/lang)

## ABOUT THE NEW SCHOOL

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The New School was founded in 1919 as The New School for Social Research by a group of prominent progressive scholars, including Charles Beard, John Dewey, James Harvey Robinson, and Thorstein Veblen. The school was established as an alternative to the traditional university and offered an open curriculum, minimal hierarchy, and free intellectual exchange. In 1933, New School President Alvin Johnson created the University in Exile, a refuge for scholars driven out of Germany by the Nazis, and gave it a home at the school. In 1934, the University in Exile was renamed the Graduate Faculty of Political and Social Science and incorporated into The New School, making it a degree-granting institution.

Today The New School consists of seven divisions offering undergraduate and graduate degrees and certificates and continuing education courses in the arts, the humanities, the social sciences, and public policy. Students benefit from small classes, access to the rich educational resources of New York City, and a faculty of prestigious scholars and working professionals. The New School is located in Greenwich Village, one of New York City's oldest and most beautiful neighborhoods. The university's divisions are The New School for Public Engagement, The New School for Social Research (formerly the Graduate Faculty of Political and Social Science), Parsons The New School for Design, Eugene Lang College The New School for Liberal Arts, Mannes College The New School for Music, The New School for Drama, and The New School for Jazz and Contemporary Music.

The university's commitment to transcending the boundaries between traditional academic disciplines, its ties to the cosmopolitan cultural and professional life of New York City, and its willingness to reinvent itself remain unchanged, as does its dedication to the ideal of lifelong education for all citizens. The New School holds a place in the avant-garde of American universities, attracting adventurous, creative, civic-minded scholars. For more information, visit [www.newschool.edu](http://www.newschool.edu).

## Accreditation

All degree programs at The New School are registered by the New York State Education Department. The New School has been regionally accredited by Middle States Commission of Higher Education since 1960. To read the report and documentation from our most recent Middle States review please visit [www.newschool.edu/leadership/middle-states](http://www.newschool.edu/leadership/middle-states). Additionally, professional curricula are accredited by the appropriate professional educational agency or board. Accrediting agencies of individual programs are listed below.

- Parsons The New School for Design has been accredited by the National Association of Schools of Art and Design since 1966.
- The Master's program in Architecture has been accredited by the National Architectural Accrediting Board since 1994.
- The graduate Clinical Psychology program has been accredited by the American Psychological Association since 1981.

- The Master's Program in Urban Policy Analysis and Management has been accredited by the National Association of Schools of Public Affairs and Administration since 1988.

## NEW SCHOOL JAZZ ADMINISTRATION

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### Office of the Executive Director

Martin Mueller, Executive Director  
Pamela Sabrin, Director of Administration  
Dan Greenblatt, Director of Academic Affairs

### Admission

Peter Layton, Director of Admission

### Development and Alumni Relations

TBA, Director of Development

### Board of Governors

Kent A. Clark, *Chair*  
James C. Freund, *Vice Chair*  
Bertram H. Lubin  
Hank O'Neal  
Timothy L. Porter  
Mark A. Schulman  
Ruth Sheehy

### The New School for Jazz and Contemporary Music

55 West 13 Street, 5th floor  
New York, NY 10011  
[www.jazz.newschool.edu](http://www.jazz.newschool.edu)

# ACADEMIC CALENDAR 2011–2012

## FALL 2011

Registration for continuing students	April 4–29
Registration for new students	August 22–26
Classes begin	Monday, August 29
Last day to add a class	Monday, September 12
Last day to drop a class	Monday, September 19
Last day to withdraw from a class with a grade of W	
All undergrad students	Friday, October 14
<i>Holidays</i>	
Labor Day Weekend	Saturday–Monday, September 3–5
Rosh Hashanah	Wednesday–Thursday, September 28 eve*–September 29
Yom Kippur	Friday–Saturday, October 7 eve*–October 8
Thanksgiving	Wednesday–Sunday, November 23–27
Winter break	Tuesday–Friday, December 20–January 20
<i>Rescheduled days</i>	
On Tuesday, November 22, classes follow the Thursday schedule. On Monday, December 19, day classes do not meet and evening classes follow the Wednesday schedule.	
Online Session A	August 29–December 19
Online Session B	August 29–October 28
Online Session C	October 10–December 19
Classes and exams end	Monday, December 19

\*No classes that begin Wednesday and Friday 4:00 p.m. or after and no classes all day Thursday and Saturday.

## SPRING 2012

Registration for continuing students	October 3–November 28
Registration for new students	January 16–20
Classes begin	Monday, January 23
Last day to add a class	Friday, February 3
Last day to drop a class	Friday, February 10
Last day to withdraw from a class with a grade of W	
All undergrad students	Friday, March 9
<i>Holidays</i>	
Martin Luther King Day:	Monday, January 16
President's Day:	Monday, February 20
Spring Break:	Monday–Sunday, March 12–18
Fall 2012 continuing student registration	April 2–27
Online Session A	January 23–May 14
Online Session B	January 23–March 30
Online Session C	March 5–May 14
Classes and exams end	Monday, May 14
Graduation	Friday, May 18

## ACADEMIC PROGRAM

The primary goal of the academic program is to provide students with a thorough technical, conceptual, and historical understanding of jazz. Instruction takes place primarily in three environments:

- The classroom. Students are instructed in ensemble playing, instrumental music, music history, music theory, and related topics.
- Traditional tutorial instrumental study. Students meet one-on-one with renowned musicians who live, work, and teach in New York City.
- Master classes. Master classes are scheduled lectures, performances, and workshops that feature guest artists. They are offered in addition to regular coursework and are integrated into the curriculum. Past artists include Jon Faddis, Barry Harris, Lee Konitz, Wynton Marsalis, Pat Metheny, Steve Coleman, Jim Hall, and Jimmy McGriff.

The core curriculum includes courses in performance, analysis, composition, music history, and liberal arts. It provides for increasing flexibility and individual focus as students advance toward graduation. Students learn from first-rank musician-educators and are exposed to the traditions and practices of modern music in an intellectual context that encourages exploration and innovation.

Students are also given opportunities to register for classes in liberal arts at The New School for Public Engagement, as well as classes in music theory and composition at Mannes College The New School for Music, a classical conservatory. These courses can add depth to students' curricula and provide additional standards of professionalism against which students can measure their achievement and progress.

The New School's academic programs are designed to prepare our students to enact positive change in the world. In addition to mastery of specific discipline and interdisciplinary competencies, the University expects all graduates earning the bachelor's degree to be able to demonstrate the capacity to gather and assess information, including quantitative and scientific data; to think critically and creatively; to communicate effectively, both orally and in writing, through various media; and to collaborate with others.

Other divisions of The New School, such as Parsons The New School for Design, The New School for Drama, and Eugene Lang College The New School for Liberal Arts, can add a special dimension to jazz students' educational experience. Students are encouraged to participate in artistic collaborations and performances with students from these divisions. Educational experience at The New School extends beyond the classroom, into streets and studios, clubs and concert halls, offering outstanding opportunities for creative development.

## ADVISING SYSTEM

The purposes of academic advising are to ensure that each student satisfies all requirements for the BFA degree; to help students make the best possible use of their electives; and to help students achieve academic and artistic excellence. The

advising system also provides contact, support, and continuity for students in the program.

## Academic Advising

The director of Academic Affairs coordinates academic advising. Students with questions or problems relating to course selection or coursework may drop in or make appointments with the director and assistant director of Academic Affairs, who have daily office hours.

## Registration Advising

All BFA students have individual appointments with special registration advisors who help them navigate the registration process. These half-hour appointments, which take place during each registration period, give students an opportunity to review their progress and ensure that they are satisfying all degree requirements. The registration advisors also help students make appropriate selections for their elective courses.

## SPECIAL PROGRAMS

### The New School–Veneto Jazz Summer Workshop

Every summer, The New School for Jazz and Contemporary Music and Veneto Jazz offer a two-week workshop in Bassano del Grappa, Italy. Eight renowned New York musicians who are faculty members at The New School teach the workshop. Courses are divided into various levels, including master classes. Topics cover theory, vocal improvisation and technique, jazz orchestra, and combos. There are also public performances in city theaters. The workshop is part of the Veneto Jazz Festival, one of Europe's most important jazz events. It is open to all students. Contact the Office of Admission for further details.

## STUDY OPTIONS

### Private Lessons

All entering students are evaluated within instrumental proficiency guidelines to determine which category—"in proficiency" (IP) or "out of proficiency" (OOP)—they will be placed in for private lessons.

### In Proficiency (IP)

When placed IP, students take ten lessons each semester, focusing on the proficiency criteria. Students remain IP until they meet the requisite standards to place out of proficiency (OOP). Each student placed IP is assigned a teacher to meet his or her needs. At the end of the semester, IP lesson teachers re-evaluate students and determine if they should be released from IP status. Students can appeal (to the Academic Affairs office) to retake the evaluation at the beginning of the next semester in front of a jury. Private lesson grades are based on attendance and the student's adherence to the guidelines set by the instructor. To be eligible for a passing grade, students must complete a minimum of seven lessons.



## Out of Proficiency (OOP)

Out-of-proficiency students take nine private lessons each semester and are allowed to choose their own instructors from an extensive list of New York-area musicians. Students meet at the beginning of each semester with their OOP advisors to choose their instructors, and advisors follow up with instructors regarding payment, hours, and availability. The instructors that students choose must be sufficiently available during the school year to complete the necessary lessons, and must be easily accessible by email or phone during the school year. Students may choose to split their nine lessons between two different teachers in a semester (six lessons with one teacher and three with the other). To be eligible for a passing grade, students must complete a minimum of six lessons.

For at least six lessons in each of the first two semesters of OOP lessons, students must choose an instructor on their instrument. Once this requirement is satisfied, students may choose instructors associated with any instrument, including composers.

## Tutoring

The Office of Academic Affairs provides free tutoring for students who need help in their required studio courses. Tutors are available to help students in theory, ear training, piano, rhythm, arranging, improvisation, and music history. Students should contact the office to be assigned a tutor in one or more areas if they feel they need help or if their teachers recommend tutoring. Students who are interested in working as tutors should also direct their inquiries to the assistant director of Academic Affairs.

## Independent Study

Students who have completed all of their required courses may register for a one- to three-credit independent study course working with the director of Academic Affairs or with full-time faculty members. The student collaborates with the director or instructor to design the course, which may involve historical or stylistic analysis, musical composition, performance, or some combination of these. The student and the director/instructor complete a contract describing the course of study and required work.

## Taking Courses Elsewhere

Under certain circumstances, students may take courses at another college or university for credit toward their liberal arts degree requirements ("Mobility"). The student must be in good academic standing and must have completed the English writing requirement (Freshman Composition or an equivalent course). Courses taken elsewhere must be at an accredited four-year institution. Only a total of nine credits may be taken on Mobility. Mobility credits count as transfer credits. Under no circumstances may students exceed 64 transfer credits. Moreover, students may not be simultaneously enrolled in New School Jazz and another institution, which means that ordinarily only summer study elsewhere is possible. Students interested in Mobility should make an appointment with the director of Academic Affairs well in advance of the proposed school's registration deadlines in order to receive approval for the proposed course of study.

## Part-Time Study

BA/BFA and BFA students who wish to register for fewer than 12 credits per semester must receive permission from the director of Academic Advising. Part-time students, charged tuition on a per credit basis, must register for 9–11 credits. The only time students may register for fewer than 9 credits is in their graduation semester if they need fewer credits to reach the 128 credits necessary for graduation. Because of visa requirements, international students may not study on a part-time schedule, except for during their final semester if they need fewer than 12 credits to graduate.

Registering for part-time study may affect financial aid eligibility and scholarship amount. Students who wish to enroll part-time should seek counseling from the Financial Aid Office.

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## PROFESSIONAL OUTREACH:

### Internship Program and Gig Office

The New School for Jazz and Contemporary Music offers students music industry internships (for academic credit) and paid performance opportunities. These hands-on experiences enable students to develop performance skills and make job and career connections. Through these opportunities, students are able to gain the practical knowledge they need for successful careers in music.

### The Music Industry Internship Program

New York City becomes the classroom for students who want a behind-the-scenes look at the music industry. The internship supervisor helps students revise their résumés, identify their goals, and locate appropriate internships. In addition to using the school's internship database, students are expected to seek opportunities through research and networking. In the past, students have placed at Blue Note Records, Verve Records, ASCAP, Iridium Jazz Club, ArtistShare, EMI Music Marketing, and Sony BMG, as well as at nonprofit performing arts organizations and recording studios across the city. Although students may take internships after their first full year at The New School for Jazz and Contemporary Music, most wait until they are juniors or seniors.

### The Gig Office

Each year, more than 150 paid performance opportunities are available to students through the Gig Office. Auditions are held the fourth week of every semester for students interested in becoming Gig Office bandleaders. Leaders are selected for gigs on a rotating basis according to event requirements. Many of the gigs are functions at The New School, such as fundraisers and awards ceremonies. Other performance venues include music festivals, elite social functions, corporate parties, and educational concerts.

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## AFTER JAZZ

Graduates of The New School for Jazz and Contemporary Music often go on to careers in a wide variety of music-related areas. In addition to performing, many alumni are active in

teaching, production, film scoring, and other aspects of music composition, audio engineering, journalism, promotion, theater, radio, and television. Visit the news page at [www.newschool.edu/jazz](http://www.newschool.edu/jazz) to learn more about the latest achievements of Jazz students and alumni.

## DEGREE PROGRAMS

### BACHELOR OF FINE ARTS

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#### BFA Requirements

The New School for Jazz and Contemporary Music awards the bachelor of fine arts degree to students who successfully complete 128 credits of study, which must include the following:

**A minimum of 84 credits in jazz courses.** Studio courses, internships, or approved independent studies may be used toward the 84-credit minimum.

**Completion of requirements in theory, ear training, theory and performance, piano, rhythmic analysis, sight-reading, arranging, and instrumental proficiency.** (These requirements may be met through coursework or demonstrated proficiency in placement exams.)

**18–27 credits of liberal arts** through The New School's Undergraduate Liberal Studies curriculum and The New School for Public Engagement.

**16 credits of music history courses.**

**Passing of the sophomore jury.**

**Performance of a senior recital.**

#### Transfer Students

Students are allowed to transfer up to a maximum of 64 credits toward the BFA degree, 18 of which may be liberal arts credits. The transferability of credits from other colleges toward the BFA degree is determined by the Jazz Office of Admission, and transfer credit analysis must be completed in the student's first semester. During the first semester of attendance, students should direct their questions about transfer credit to the Office of Admission. All students must complete a minimum of 64 credits at The New School. All transfer students, regardless of class standing, must take the same placement exams as first-year students: theory, ear training, theory and performance, piano, rhythmic analysis, sight-reading, arranging, and instrumental proficiency. In some cases, transfer students will need more than the minimum number of credits from The New School in order to satisfy all of their studio, music history, liberal arts, and elective distribution requirements. Final determination of the number of credits that may be transferred will depend on the match between these credits and the BFA requirements.

### COMBINED BA/BFA (FIVE YEARS)

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America's higher education system presents many bright and talented young musicians with a difficult choice. They may either attend a conservatory, where professional study inevitably takes precedence over liberal arts, or attend a traditional liberal arts college, taking as much music as possible but recognizing that, in most cases, this may fall far short of the requirements for entering the music profession. The New School for Jazz and Contemporary Music and Eugene Lang College The New School for Liberal Arts have made it possible to do both. The schools offer a structured

five-year curriculum in which students simultaneously complete two degrees: the professional BFA and the liberal arts BA. This program also draws upon the resources of The New School for General Studies. Students complete both a full music and a full liberal arts curriculum and are prepared to enter the music field or pursue graduate study in areas including law, business, and the humanities. Interested students should request applications for both Eugene Lang College and The New School for Jazz and Contemporary Music.

#### BA/BFA Requirements

To complete the combined five-year BA/BFA program, a student must earn a total of 180 credits: 90 credits of studio work and 90 liberal arts credits.

#### Jazz Courses

To fulfill the BFA component, students must complete or test out of requirements in the following areas: theory, theory and performance, ear training, piano, rhythmic analysis, sight-reading, arranging, and instrumental proficiency. Along with the necessary 90 studio credits, passing of the sophomore jury and performance of a senior recital are also required.

#### Eugene Lang College Courses

To fulfill the BA component, students must take at least one Lang course each semester, completing a minimum of 44 credits (or 11 courses). The remaining liberal arts credits may be taken at Lang, at Jazz (music history), or in other divisions of The New School. In addition, students must fulfill all area of study requirements at Lang.

#### Transfer Credit

The transferability of credits from other colleges toward the BA/BFA degrees is determined by the Lang and Jazz Offices of Admission.

#### Additional Information

To request an application or to schedule a visit, contact the Lang Office of Admission at [www.newschool.edu/lang/admissions.aspx?id=324](http://www.newschool.edu/lang/admissions.aspx?id=324) or at the following address:

Eugene Lang College  
72 Fifth Avenue, 2nd floor  
New York, NY 10011  
Tel 212.229.5665  
Fax 212.229.5355  
[lang@newschool.edu](mailto:lang@newschool.edu)

The Higher Education General Information Survey (HEGIS) codes for Jazz programs are

BFA in Jazz and Contemporary Music: 1004.00

Combined BA/BFA:

BA in Liberal Arts: 4901.00

BFA in Jazz and Contemporary Music: 1004.00



## ADMISSION

### ADMISSION REQUIREMENTS

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A submitted online application

A nonrefundable application fee of \$100

A personal statement

Two recommendation letters

Official transcripts

A prescreen recordings (drums, guitar, piano, and voice only)

A live or recorded audition

Official TOEFL score if English is not your primary language

FAFSA if you are a U. S. Citizen (optional)

### INFORMATION ON ADMISSION REQUIREMENTS

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#### Online Requirements

##### Application

All applicants are required to complete and submit an online application to begin the admission process. You can start your application by going to [www.newschool.edu/jazz/admission/](http://www.newschool.edu/jazz/admission/) and selecting “Apply Online.” Our website will guide you through the necessary steps to complete your application.

##### Application Fee

A \$100 nonrefundable application fee is required in order to have a completed application. This is payable online by credit card, or by mailing a check or money order. Fee waivers will only be granted upon recommendation by a high school guidance counselor.

##### Personal Statement

Applicants will submit their personal statement as a required portion of the online application. Your personal statement should be a minimum of one page in length and should be a response to the following prompt: “Describe your personal definition of success in today’s music scene and what you feel you will need to do to build a career, earn a living, and make a difference. Tell us how you feel The New School for Jazz and Contemporary Music will help you achieve those goals.” The statement can be uploaded and submitted along with your online application.

##### Official Transcripts

Applicants are required to submit transcripts of high school and college level studies that are either completed or in-progress. Transcripts should be mailed directly to The New School from the institution itself. Unofficial copies or unsealed official copies will not be accepted. Applicants who have already completed a bachelor’s degree are not required to submit high school transcripts.

#### Recommendation Letters

Applicants must submit two recommendation letters, one academic and one artistic. A recommender should be able to speak of your qualifications to study at The New School for Jazz and Contemporary Music. Recommendation letters may be submitted online through the online application or mailed directly to our office by the recommender.

#### Official TOEFL Score

If English is not your primary language you are required to submit an official TOEFL score. The test score should be sent directly from ETS; our institution code is 2572. A minimum score of 79 on the internet based test or 550 on the written test is required for admission. If you reside in Great Britain and English is not your primary language, we will accept the IELTS in place of a TOEFL score.

#### Audition Requirements

##### Prescreen Audition Recording

All drums, guitar, and voice applicants are required to submit a prescreen audition recording. This recording is due by the application deadline of the term you are applying for. Applicants receiving a favorable prescreen evaluation will be passed onto the audition round. Visit the Jazz website for specific requirements contained in the prescreen instructions.

##### Live or Recorded Audition

All applicants must complete an audition either live (in New York city) or by submitting an audition recording. If you are a vocalist living in North America you are required to attend a live audition. We strongly encourage everyone else to audition live in New York city, but we also understand that due to circumstance it is not possible for everyone to travel for a live audition.

Visit [www.newschool.edu/jazz](http://www.newschool.edu/jazz) to read audition instructions.

#### Transfer Applicants

If you have earned university level credits at another institution, you are considered a transfer applicant. Transfer applicants must submit both high school and college official transcripts. Applicants who have already completed a bachelor’s degree may not be required to submit high school transcripts. Visit the Jazz website to read more about transfer applicants.

#### International Applicants

All applicants with international transcripts are required to submit both an original transcript and a certified English language translation. Applicants who would like to transfer academic credits earned at non-U.S. institutions are also required to have their transcript evaluated by World Education Services ([www.wes.org](http://www.wes.org)) our preferred provider, or another member of the National Association of Credit Evaluation Services (NACES). A Course-by-Course Evaluation Report must be prepared for each transcript. It is recommended that you start the evaluation process as early as possible to ensure the timely completion of your report.

## Contact Information

Office of Admission

The New School for Jazz and Contemporary Music

55 West 13th St, 6th floor

New York, NY 10011

phone: 212.229.5896 x4589

fax: 212.229.8936

email: [jazzadm@newschool.edu](mailto:jazzadm@newschool.edu)

## FINANCIAL SERVICES

The Office of Student Financial Services at The New School provides a comprehensive program of financial services for degree-seeking students including significant institutional scholarship support to eligible students on the basis of merit and need. Eligible students may apply for assistance under the following federal, state, and institutional aid programs:

### Scholarship and Grant Programs

Federal Pell Grant  
Federal Supplemental Educational Opportunity Grant (SEOG)  
New York State Tuition Assistance Program (TAP)  
New York State Aid for Part-Time Study Program (APTS)  
New York State Higher Educational Opportunity Program (HEOP)  
New York State Regents Opportunity Scholarship Program  
New School scholarships

### Loan Programs

William D Ford Direct Student Loan Program  
William D Ford Parent Loan for Undergraduate Students (PLUS) Program  
Federal Perkins Loan Program  
Private credit-based educational loans

### Work Programs

Federal Work-Study Program  
On-Campus Student Employment

### Other Programs

Federal aid to Native Americans  
Veterans' benefits  
Social Security payments to children of deceased or disabled parents

For additional information on financial aid sources, visit the Department of Education's website at [www.studentaid.ed.gov](http://www.studentaid.ed.gov).

## HOW TO APPLY

In general, to be eligible to apply for assistance under the programs listed above, students must be matriculated in a degree program and be enrolled at least half-time (6 credits per semester). To be eligible for federal assistance, students must not be in default on or owe a refund to any of the federal aid programs. Students interested in applying for the government and institutional financial assistance programs listed above must complete a Free Application for Federal Student Aid (FAFSA) annually. The New School's code is 002780. Students are encouraged to file this form electronically at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). Completing and submitting the FAFSA enables Student Financial Services to receive a need analysis report or Student Aid Report (SAR) electronically.

## ESTIMATED COST OF ATTENDANCE AND DETERMINING ELIGIBILITY

The Student Aid Report (SAR) allows Student Financial Services to determine a student's eligibility for institutional scholarship awards and federal aid programs. The expected student contribution and aid from other sources are subtracted from the student expense budget to determine the individual student's financial need. Thus, a simple expression of the financial aid equation is represented by the following formulation: Student Expense Budget – Available Resources = Need.

Your student expense budget, also known as your Cost of Attendance (COA), is the foundation on which eligibility for student financial assistance is determined. Federal laws regulating the disbursement of funds to students receiving Title IV aid (including Federal Pell Grants, Federal Supplemental Educational Opportunity Grants, Federal Subsidized and Unsubsidized Student Loans, Federal Perkins Loans, and Federal Work-Study awards), dictate the expense items that can be included when calculating COA budgets. Allowable expenses for the period of enrollment are tuition and fees, books and supplies, room and board, other personal expenses, transportation costs, and federal loan fees.

Additional Information:

Details on tuition, fees, educational expenses, billing, payment, as well as rules and regulations governing aid eligibility can be found at [www.newschool.edu/student-services/financialaid](http://www.newschool.edu/student-services/financialaid) or by contacting

Student Financial Services.

The New School  
72 Fifth Avenue (lower level)  
New York, NY 10011  
Phone: 212.229.8930  
[sfs@newschool.edu](mailto:sfs@newschool.edu)

## TUITION AND FEES

### Typical School Year Expenses 2011–2012 Academic Year

Full-Time BFA Candidate and On-Campus Resident

Tuition (undergraduate)	\$35,940
University Services Fee	\$260
Student Senate Fee	\$10
Student Health Insurance	\$2053
Health Services Fee	\$570
Room*	\$12,260
Board**	\$3,000
Personal Expenses**	\$1,550
Transportation**	\$936
Books and Supplies**	\$2,050
Total	\$58,629

\*Actual-on-campus housing charges vary from student to student.

\*\*Estimates only; actual expenses vary.

All domestic applicants may apply for financial aid. All applicants for admission may, and should, apply for federal financial aid consideration if they feel they need it by submitting the Free Application for Federal Student Aid (FAFSA).

## **SCHOLARSHIP AWARDS AND REVIEW**

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Students may receive a merit scholarship award, determined on the basis of the initial audition, as part of their acceptance package. Students are encouraged to apply for admission to the school during Audition Period One (see Auditions, page 7), since scholarships are available on a more limited basis to students auditioning during Audition Period Two (late auditions).

Continuing students may write a letter of appeal to the school's Scholarship Review Committee, which meets each semester, asking to be considered for increased scholarship support. The school's Academic Review Committee also reviews the academic record of students currently receiving scholarship support each semester, and may elect to reduce the amount of scholarship support for any student who is not making satisfactory progress toward the BFA degree.

# CURRICULUM

## REQUIREMENTS

### Instrumental Proficiency

Before beginning the Jazz BFA, each student is issued a booklet that describes the minimum skills that must be developed on his or her instrument to demonstrate basic instrumental proficiency. Upon entry, all students are evaluated based on these guidelines. Students placing “in proficiency” (IP) are required to take private lessons with an assigned teacher deemed appropriate to the individual’s needs. Proficiency requirements and instrumental faculty are subject to change. Meeting proficiency standards is a graduation requirement.

### Instrumental Proficiency Faculty

Piano	Gerard D’Angelo, LeeAnn Ledgerwood, Francesca Tanksley
Guitar	Vic Juris, Ed MacEachen, Rory Stuart, Steve Cardenas
Bass	Jeff Carney, Andy McKee
Drums	David Gibson, Amir Ziv
Saxophone	David Glasser, Tim Price, Jim Snidero
Trumpet	Cecil Bridgewater, Jimmy Owens
Trombone	Chris Stover
Voice	Kate Baker, Julie Hardy, Amy London
Violin	Rob Thomas
Flute	Jamie Baum, Tim Price

### Core Studio Curriculum

Before the start of their first semester, students are also evaluated by selected faculty members in theory, ear training, rhythmic analysis, piano (for non-piano majors), sight-reading, theory and performance, and arranging. The test results are used to determine placement in required core studio courses. The tests also enable the faculty and administration to develop an overall evaluation of each student. Once students are placed in appropriate courses, they must complete the curriculum requirements in order to graduate. Requirements are as follows:

- New Student Seminars (one semester)
- Theory through Level 2B
- Ear Training through Level 2B
- Sight-Reading through Level 2B (1B for bass, piano, brass)
- Theory and Performance through Level 2B (1B for drummers and composers; not required of vocalists)
- Rhythmic Analysis through level 2B (2A for vocalists)
- One year of Piano (1 credit each semester)

- Arranging Fundamentals (one semester)
- Three credits of courses related to the music business
- Private lessons (every semester to a maximum of 8 semesters)
- Improvisation Ensemble (every semester; not required of vocalists)

### Additional Requirements for Vocalists:

- Basic Arranging for Vocalists
- Vocal Musicianship 1 & 2
- Vocal Improvisation 1 & 2
- Vocal Performance through Level 3 (in place of Improvisation Ensemble)
- Story, Song, and Stage
- Vocal Blues
- Vocal Jazz Ensemble

### Liberal Arts

All degree candidates are required to fulfill the liberal arts requirement with courses selected from The New School’s Undergraduate Liberal Studies (ULS) curriculum, from The New School for Public Engagement, and occasionally from Eugene Lang College, unless transfer credit has been approved in advance or special permission is granted. At Jazz, the liberal arts are not “applied” or professional in orientation.

Students take 18–27 credits (six to nine 3-credit courses), of which two must be English or literature courses and two must be drawn from The New School’s University Lecture (ULEC) courses. The remaining courses are electives.

### Music History

Students must take six music history courses:

- Jazz History (A & B)
- Contemporary Jazz and Its Exponents
- Classical Music History
- 20th-Century Innovators—Debussy to Cage
- World Music History

### Sophomore Jury

The sophomore jury is generally held at the end of the student’s second year, or, for transfer students, at the end of the student’s first year. It is meant to evaluate each student’s competence as a jazz performer, check on his or her overall progress toward graduation, and help assess his or her direction and development.

### Jury Guidelines

The student prepares ten (20 for vocalists) tunes of contrasting styles from a standard repertoire list. The jury committee selects three of the tunes, and the student performs them with a professional rhythm section. Each jury session lasts 20 minutes. The committee consists of three faculty members.

All songs must be memorized, but students must bring charts already transposed for accompanying musicians. Students are evaluated on the basis of their punctuality, presentation of material, instrumental or vocal command and improvisational skill, rhythmic sophistication, band leadership, and communication with both the band and the audience.

Passing the sophomore jury is a graduation requirement.

### Senior Recital

The senior recital should reflect the student's growth, both technically and artistically, as a musician. The recital is a formal performance, to take place either in the performance space on campus. The senior recital must be completed before the student can graduate.

## SAMPLE CURRICULUM FOR INSTRUMENTALISTS

Below is a sample curriculum, based on an incoming freshman brass player with no transfer credits who places at level 1A in all core curriculum areas. Students may follow a curriculum that differs (sometimes substantially) from this one, depending on what instrument they play, their transfer status, and the results of their placement tests.

### Freshman Year

- 2 Instrumental Instruction (2 semesters)
  - 2 Theory 1 (2 semesters)
  - 1 Theory & Performance 1, Lab (2 semesters)
  - 2 Theory & Performance 1, Ensemble (2 semesters)
  - 2 Ear Training 1 (2 semesters)
  - 1 Sight-Reading (2 semesters)
  - 3 Jazz History (2 semesters)
  - 3 English (2 semesters)
- 16 credits per semester

### Sophomore Year

- 2 Instrumental Instruction (2 semesters)
  - 2 Improvisation Ensemble (2 semesters)
  - 2 Theory 2 (2 semesters)
  - 2 Theory & Performance 2 (2 semesters)
  - 2 Ear Training 2 (2 semesters)
  - 2 Rhythmic Analysis (2 semesters)
  - 1 Piano Proficiency (2 semesters)
  - 3 Liberal Arts, University Lecture Course (2 semesters)
- 16 credits per semester

### Junior Year

- 2 Instrumental Instruction (2 semesters)
  - 2 Improvisation Ensemble (2 semesters)
  - 2 Music Business (2 semesters)
  - 2 Arranging Fundamentals (1 semester)
  - 3 Classical Music History (fall only)
  - 2 20th-Century Innovators (spring only)
  - 3 Liberal Arts Elective (2 semesters)
  - 2 Studio electives (fall only)
  - 5 Studio electives (spring only)
- 16 credits per semester

### Senior Year

- 2 Instrumental Instruction (2 semesters)
- 2 Improvisation Ensemble (2 semesters)
- 3 World Music History (fall only)
- 2 Contemporary Jazz and Its Exponents (spring only)
- 9 Studio electives (fall only)
- 10 Studio electives (spring only)
- 16 credits per semester

## SAMPLE CURRICULUM FOR VOCALISTS

This is a sample curriculum based on an incoming freshman vocalist with no transfer credits who places at level 1A in all core curriculum areas. As with instrumentalists, there will be individual variation.

### Freshman Year

- 2 Instrumental Instruction (2 semesters)
  - 2 Theory 1 (2 semesters)
  - 1 Vocal Musicianship 1 & 2 (2 semesters)
  - 2 Vocal Performance 1 & 2 (2 semesters)
  - 2 Ear Training 1 (2 semesters)
  - 1 Piano Proficiency (2 semesters)
  - 1 Basic Arranging for Vocalists (fall semester only)
  - 3 Jazz History (2 semesters)
  - 3 English (2 semesters)
- 16–17 credits per semester

### Sophomore Year

- 2 Instrumental Instruction (2 semesters)
  - 2 Vocal Performance 3 (1 semester)
  - 2 Story, Song, and Stage (1 semester)
  - 2 Theory 2 (2 semesters)
  - 1 Vocal Improvisation 1 & 2 (2 semesters)
  - 2 Ear Training 2 (2 semesters)
  - 2 Rhythmic Analysis (2 semesters)
  - 1 Sight-Singing 1 (2 semesters)
  - 1 Vocal Jazz Ensemble (1 semester)
  - 2 Vocal Blues Ensemble (1 semester)
  - 3 Liberal Arts, University Lecture Course (2 semesters)
- 16–17 credits per semester

### Junior Year

- 2 Instrumental Instruction (2 semesters)
  - 2 Music Business (2 semesters)
  - 2 Arranging Fundamentals (1 semester)
  - 1 Sight-Singing 2 (2 semesters)
  - 3 Classical Music History (fall only)
  - 2 20th-Century Innovators (spring only)
  - 3 Liberal Arts Elective (2 semesters)
  - 3 Studio electives (fall only)
  - 5 Studio electives (spring only)
- 15–16 credits per semester



**Senior Year**

- 2 Instrumental Instruction (2 semesters)
- 3 World Music History (fall only)
- 2 Contemporary Jazz and Its Exponents (spring only)
- 10 Studio electives (fall only)
- 12 Studio electives (spring only)
- 15–16 credits per semester

## COURSE LISTINGS

### REQUIRED COURSES

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#### Core Curriculum

Instrumental Instruction  
Jazz Improvisation Ensemble  
Ear Training 1 & 2  
Theory/Harmony 1 & 2  
Piano Proficiency 1  
Rhythmic Analysis 1 & 2  
Theory and Performance 1 & 2  
Instrumental Sight-Reading 1 & 2  
Arranging Fundamentals  
Hand Percussion for Drummers

#### Vocal

Basic Arranging for Vocalists  
Vocal Performance 1 (The Band)  
Vocal Performance 2 (Repertoire)  
Vocal Performance 3 (Capstone)  
Story, Song and Stage  
Vocal Musicianship 1 & 2  
Vocal Improvisation 1 & 2  
Sight-Singing 1 & 2  
Vocal Blues Ensemble  
Vocal Jazz Ensemble

#### Music History

History of Jazz 1 & 2  
Classical Music History  
20th-Century Innovators—Debussy to Cage  
Contemporary Jazz and Its Exponents  
World Music History

#### Music Business

Prospects of Recording  
Eyes of the Entrepreneurs  
Music Pedagogy  
Internship in the Music Business  
Stage Presence  
Survey of the Music Business

### ELECTIVE COURSES

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#### Individual Composer and Bandleader Ensembles

Ornette Coleman Ensemble  
Thelonious Monk Ensemble  
Art Blakey and the Jazz Messengers Ensemble  
Wayne Shorter Ensemble  
John Coltrane Ensemble  
Charles Mingus Ensemble  
Charlie Parker Ensemble  
Chick Corea Ensemble  
Electric Miles Ensemble  
Herbie Hancock Ensemble  
Sonny Rollins Ensemble  
Sun Ra Arkestra

#### Stylistic Ensembles

Jazz Orchestra  
Live Drum 'n' Bass Ensemble  
The Art of the Rhythm Section  
Instrumental Blues  
Futuristic Concepts of Music  
Gospel Choir  
Choral Musicianship  
Standards: The Art of the Ballad  
Standards: The American Song Tradition  
Guitar Duos  
Super Trios Ensemble  
Advanced Rhythmic Concepts Ensemble  
M-BASE Ensemble  
Sound in Time  
Rhythm and Blues Revue Ensemble  
Vocal Jazz Ensemble

#### World Music Ensembles

Afro-Cuban Jazz Orchestra  
Brazilian Jazz Ensemble  
Brazilian Choro Ensemble  
Brazilian Percussion Workshop  
West African Heritage Ensemble  
Indian Ensemble  
Cross-Cultural Improvisation

#### Composition

Linear Composition for Improvisers  
Special Topics  
Introduction to Film Scoring  
Intermediate Arranging  
Composers' Forum  
Advanced Composition/Arranging 1 & 2  
Species Counterpoint  
Alternative Musical Forms  
Words and Music

#### Technology

Audio Engineering Internship  
Introduction to Finale  
Introduction to Sibelius  
ProTools

#### Theory and Analysis

The Music of Bill Evans  
Advanced Ear Training  
Advanced Reharmonization  
Bebop Harmony  
Score Reading and Analysis

## COURSE DESCRIPTIONS

### REQUIRED CORE CURRICULUM

#### Instrumental Proficiency and Instruction

##### Instrumental Proficiency Faculty and Additional Instructors

All students must develop fluency on their chosen instrument. Entering students are evaluated in all aspects of instrumental proficiency. Students who do not meet basic program proficiency guidelines will be assigned a private teacher appropriate to their needs. Students demonstrating advanced ability on their instruments will work with their advisor to select a private instructor from among the exceptional jazz and classical musicians in New York City. Required for all students every semester, up to a maximum of 8 semesters. (A complete description of basic proficiency guidelines by instrument can be requested from the Office of Admission.) 2 credits

#### Jazz Improvisation

Jane Ira Bloom, Richard Boukas, Joanne Brackeen, Cecil Bridgewater, Andrew Cyrille, Armen Donelian, Mario Escalera, Billy Harper, Adam Holzman, Vic Juris, Mike Karn, Lee Ann Ledgerwood, Ed MacEachen, Jimmy Owens, Charli Persip, Francesca Tanksley, Reggie Workman, Peter Zak, Amir Ziv

New School Jazz fosters individual musical creativity, especially within the environment of small-group improvisation. To this end, all students are enrolled in ensembles whose members are determined by the faculty on the basis of previous jazz experience and stylistic direction. Ensemble performance is encouraged at every opportunity. Depending on their level of achievement, groups may perform at clubs, professional events, festivals, and student concerts throughout the year. All ensembles are professionally recorded each semester. Required for all instrumental students every semester. 2 credits

#### Ear Training 1 & 2

Junko Arita, Richard Boukas, Alexis Cuadrado, Elisabeth Lohninger, David Lopato, Arun Luthra, Johannes Weidenmueller

Students are required to complete four semesters of Ear Training or demonstrate equivalent proficiency on their placement exam. The sequence of study begins with interval, scale, and chord recognition, then progresses to include more advanced sight-singing, harmonic dictation, and transcription. A class in advanced ear training is also provided for students as an elective. 2 credits

#### Jazz Theory 1 & 2

Chris Stover (coordinator), Jay Bianchi, Gerard D'Angelo, Richard Harper, David Lopato, Ron Petrides

All students must complete four semesters of Jazz Theory or demonstrate equivalent proficiency on their placement exam. This course sequence provides the foundations of jazz harmony and theory in a step-by-step format, including scales, modes, melodic construction, chord voicings, and voice leading. Other important topics covered include basic music analysis, the blues, standard jazz song forms, and typical chord substitutions. This course sequence is usually taken in

conjunction with the four-semester Ear Training program. 2 credits

#### Piano

Lee Ann Ledgerwood (coordinator), Jay Bianchi, Haim Cotton

All students who are not pianists must demonstrate moderate ability at the keyboard. Students' proficiency on the piano is evaluated when they enter the program, and they then take one year of piano classes at their proficiency level. Students with no piano experience are placed in a Basic Piano class for one semester and then move on to the required year of piano study. 1 credit

#### Rhythmic Analysis 1 & 2

Rory Stuart (coordinator), Arun Luthra

A solid foundation in rhythm is necessary for all jazz musicians. Students are required to pass the four-semester sequence in rhythmic analysis (three semesters for vocalists). Further courses in the area may be taken as electives. Emphasis is on developing basic rhythmic fluency and swing and on understanding rhythm through dictation and transcription. 2 credits

#### Theory and Performance 1

Dan Greenblatt (coordinator), Ed MacEachen, Andy McKee, David Schnitter

These classes function as a link between the theory and the performance of jazz improvisation. They are conceived as practical extensions of the theory classes described above. In the lab, students play and practice scales, chords, chord progressions and interconnections, and other aspects of music theory as they relate to improvisation. In the ensemble (which counts as the Improvisation Ensemble for students placed at this level of Theory and Performance), students learn a repertoire of standards and jazz tunes designed to develop fluency in all 12 major and minor keys. All ensembles are professionally recorded each semester. 1 credit for lab; 2 credits for ensemble

#### Theory and Performance 2

Gerard D'Angelo (coordinator), David Schnitter, Rachel Z

Students develop more advanced and sophisticated improvisational techniques and expand their repertoires. Main areas of focus include approach tones for all qualities of major and minor chords, pentatonic and hexatonic scales, chord substitutions, non-functional harmony, and solo development. 2 credits

#### Instrumental Sight-Reading

Richard Boukas (guitar), Jeff Carney (bass), Haim Cotton (piano), Ed MacEachen (guitar), Jimmy Owens (brass), Jim Snidero (reeds), Amir Ziv (drums)

Students in each instrumental area are expected to achieve minimum sight-reading proficiency. Those students not meeting basic program proficiency goals in their placement tests are assigned to reading labs that address the diverse sight-reading situations that confront today's instrumentalists. Sight-reading labs are conducted for all instrument groups, including piano, bass, drums, reeds, and brass (vocalists are

accommodated in sight-singing courses—see Vocal Courses).  
1 credit

## **Arranging Fundamentals**

**Kirk Nurock (coordinator), Charles Tolliver**

Students are required to complete one semester of Arranging Fundamentals or demonstrate equivalent proficiency. This introductory course is designed to instill basic craft skills. Instrument ranges, basic voicing principles, score layout, and basic music preparation are covered. The course includes in-class playing projects. Prerequisite: 2 semesters of Theory 1 or equivalent. 2 credits

## **Hand Percussion for Drummers**

**Rolando Morales-Matos**

For drummers only. Students learn to play a wide variety of hand percussion instruments, not limited to any particular geographical area. The focus is on integrating different instruments with the standard jazz drum set to make a positive, meaningful, and tasteful contribution to what the trap drummer is doing. 1–2 credits

## **New Student Seminars**

**Dan Greenblatt**

This is a series of weekly meetings for all new students. Topics covered include academic policies, registration procedures, study habits, musical professionalism, financial aid, and various university resources. Non-credit

## **MUSIC HISTORY**

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In addition to the requirements for performance and theory, students must earn a total of 16–17 credits in music history over a four-year period.

### **History of Jazz**

**Bill Kirchner**

A two-semester overview of jazz development, beginning with its roots in African, European, and American music and continuing to the bands of New Orleans and other American and world influences. The work and stylistic contributions of the great jazz originals, from Buddy Bolden to John Coltrane and beyond, are examined in their cultural and musical context. 3 credits

### **Classical Music History**

**Daniel Beliaevsky**

A one-semester survey of the great tradition of Western classical music before 1900. Students study the formal and aesthetic qualities of selected works and consider them in relation to their historical and social context. Special attention is given to developing an understanding of the relevance of this musical tradition to contemporary improvising musicians. 3 credits (fall only)

## **20th-Century Innovators—Debussy to Cage**

**Kirk Nurock, Daniel Beliaevsky**

A continuation of Classical Music History, this course explores Western concert music and its relationship to jazz and popular music in the 20th century. The development of these musical genres is discussed in the context of 20th-century history, philosophy, literature, and art. 2 credits (spring only)

## **Contemporary Jazz and Its Exponents**

**Diane Moser**

Students study the most important, independent, and forward-looking thinkers of the last four decades and examine the integrity and meaning behind their desire for experimentation, newness, and growth. The course covers music from the early rebels (Ornette Coleman, Cecil Taylor, Sun Ra, and Albert Ayler) to the leading Chicago figures (Anthony Braxton, the Art Ensemble of Chicago, Henry Threadgill), from the autonomous European progressive-jazz scene to the South African and Brazilian sensibilities, and from the early fusion of the seventies to the marriage of jazz with underground hip-hop and various mutations of electronica. 2 credits (spring only)

## **Introduction to World Music History**

**Chris Stover**

Knowledge of the world's musical forms and traditions is invaluable to aspiring musicians today. This course examines the historical and cultural contexts of music from around the world. Topics of special interest include: how music travels, cross-cultural syncretism, musical interconnections, and how music is brokered and commodified. 3 credits (fall only)

## **VOCAL COURSES**

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With the exception of the Vocal Jazz Ensemble and Gospel Chorus, these classes are available for vocalists only.

### **Basic Arranging for Vocalists**

**Amy London**

This course addresses the special needs of vocalists developing arrangements of their repertoires. Through analysis of recordings and scores, students investigate functions and stylistic characteristics of each instrument in the rhythm section, “stock” arranging techniques (introductions and endings), tempos and rhythmic feels, language for communicating with rhythm sections, and the role of improvisation in vocal jazz. 1 credit

### **Gospel Chorus**

**Charlotte Small**

This class is open to all students who are interested in singing gospel music. The course involves singing a variety of gospel styles, ranging from traditional to urban contemporary. The focus is on phrasing, stamina, and three-part singing to achieve authentic gospel sound. 1–2 credits (fall only)

## **Piano for Vocalists**

**Rachel Z**

It is essential that singers learn to accompany themselves on the piano. They must be able to play the chords of a tune in order to learn the tune and to develop a stronger working knowledge of jazz harmony and melody. By the end of this course, vocalists will be able to select an appropriate key for a piece of music and play through the chords while singing the melody. Prerequisite: one year of keyboard harmony or the equivalent. 1 credit (spring only)

## **Songwriting for Vocalists**

**Kirk Nurock**

This elective helps vocalists develop the craft of songwriting (melody, lyrics, harmony, song form). Open to vocalists who have completed Piano 1B (or have tested at level 2 or higher) and Theory 1B. Although vocalists actively engage in rehearsing and singing their songs, this course is not a performance ensemble. Emphasis is on the analysis and development of songs rather than on their performance. 2 credits (fall only)

## **Vocal Blues**

**Staff, TBA**

The blues is one of the foundations of jazz. This ensemble course enables singers to understand the blues in its many guises, to interpret the blues with feeling, and to apply its patterns and moods to their own repertoire and improvisations. Vocalists have the opportunity to sing with the accompaniment of Mr. Mance, one of the great blues pianists of our time. The course is a part of the required vocal curriculum. 2 credits

## **Vocal Improvisation 1 & 2**

**Richard Harper**

Building on musicianship, these classes—for intermediate and advanced singers—explore the challenges of “blowing” over changes including blues, rhythm, and other standard forms. This course is a part of the required vocal curriculum, depending on evaluation placement. 1 credit

## **Vocal Musicianship 1 & 2**

**Richard Harper**

For beginning and intermediate students, these courses focus on basic skills needed for efficient sight-singing and vocal improvisation. They include singing scales, modes, chords, roots, rhythms using solfège, and “singing by numbers.” This course is a part of the required vocal curriculum, depending on evaluation placement. 1 credit

## **Introduction to Vocal Jazz Performance**

**Julie Hardy**

This is a basic course for students who may be lacking some fundamental jazz vocal skills, and who have not had extensive experience fronting and leading a band. The course helps these first-semester students develop a familiarity with common jazz repertoire, and an experiential understanding of the elements of musical structure and jazz style, along with better overall

control of their intonation, dynamics, and rhythmic precision. This course is part of the required vocal curriculum, depending on evaluation placement. 2 credits

## **Vocal Performance 1—The Band**

**Joan Stiles**

In this class, vocal students are accompanied by a rhythm section and learn how to communicate effectively with the band: explaining the form and mood of the tune; counting off tempos; and assigning and signaling solos, introductions, and endings. They also gain experience in writing out clear transposed lead sheets and implementing their arranging decisions. This course is part of the required vocal curriculum, depending on evaluation placement. 1–2 credits

## **Vocal Performance 2—Repertoire**

**Amy London**

This class pushes students to expand their jazz repertoires in preparation for the Sophomore Jury. Students explore a wide variety of tempos, moods, and rhythmic styles, including swing (slow, medium, and fast), bossa nova, samba, rhumba, waltz, Afro-Cuban, blues, and funk. The class also helps students continue to develop their basic music and performance skills, with attention to interpretation of lyrics, storytelling, and stage presence. This course is part of the required vocal curriculum, depending on evaluation placement. 1–2 credits

## **Vocal Performance 3—Capstone**

**Janet Lawson**

Vocalists learn to interact with the band as equal partners. Students explore more complex jazz forms and more challenging tempos, write original lyrics for instrumental tunes, and apply their improvising skills. Emphasis is placed on applied theory; on internalizing melody, chords, and scales in order to improvise with acumen; and on personalizing interpretations of music through arrangements as well as improvisation. This course is part of the required vocal curriculum, depending on evaluation placement. 1–2 credits

## **Story, Song, and Stage**

**Kamal Scott**

This course investigates the story in a song and how to stage that story effectively. It is designed to aid the vocalist in becoming a public performer capable of engaging an audience in a personal interpretation of the meaning of a song. There are four primary foci: personalization of the lyric through the creation of background story, character, sense memory and environment; development of lyric interpretive melody singing including the purposeful use of melodic variations; development of ease and flexibility in the vocal production; staging and performance using all these skills in a public forum. This course is part of the required vocal curriculum, depending on evaluation placement. 1-2 credits

## **Sight-Singing 1**

**Junko Arita**

This class is designed to help students develop basic sight-singing skills using solfège and melodia, as well as original

compositions and/or arrangements of existing music. The class emphasizes techniques for staying calm while maintaining the correct rhythm in realistic professional situations. This course is part of the required vocal curriculum, depending on evaluation placement. 1 credit

## **Sight-Singing 2**

**Junko Arita**

This continuation of Sight-Singing 1 develops more advanced sight-singing skills in non-diatonic situations. It also applies analysis and different approaches to music theory and sight-singing. This course is a part of the required vocal curriculum, depending on evaluation placement. 1 credit

## **Vocal Styles Through Performance**

**Richard Harper**

This is an ensemble/workshop class where characteristics of vocal music are examined through individual and group performance of various historical styles. Emphasis is placed on the African-American music tradition and its influence on American singing. The focus is on selected genres including work songs, hollers, spirituals, country and classic blues, rags, swing, gospel bebop, doo-wop, rhythm and blues, funk, modal music and rap. Elements of, and relationships among these genres are explored primarily through improvisational and compositional techniques, modeling and ensemble singing and performance. Vocal students should have completed Vocal Improvisation 1 and Vocal Performance 3 or its equivalent. Instrumental students may also audition. 2 credits

## **Vocal Jazz Ensemble**

**Amy London**

Students work on a variety of vocal pieces involving sight-reading, inner-part singing, and vocal blending skills. Students sing both a cappella and accompanied selections, including vocal improvisation. This class, part of the required vocal curriculum, culminates in a concert accompanied by a rhythm section. 1-2 credits

## **PERFORMANCE MUSIC STUDIO ELECTIVES**

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As students complete core curriculum requirements, they may choose from a variety of elective courses. Instructors possess vast expertise in their performance fields, and students benefit from this firsthand knowledge.

### **Advanced Rhythmic Concepts Ensemble**

**Rory Stuart**

This ensemble focuses on student performance of concepts from the Rhythmic Analysis level 2 classes. Students learn rhythmic superimpositions, metric modulations, odd meters, changing meters, and cross-rhythms, using original music by the instructor and ensemble members, as well as blues, standards, and originals by other jazz composers. Improvisation in solos, accompaniment, and ensemble work are all used to further mastery. The instrumental makeup of the ensemble is flexible and multiple players can be used on any instruments in the ensemble's arrangements. This

ensemble is an opportunity to go further in making the advanced concepts from Rhythm class a part of your playing. Prerequisite: completion of Rhythmic Analysis 2A, or permission of instructor. Final enrollment is at the discretion of the instructor. 2 credits

### **Afro-Cuban Jazz Orchestra**

**Bobby Sanabria**

The Afro-Cuban tradition began in New York City in 1940. Machito and his Afro-Cubans, under the direction of maestro Mario Bauza, fused the harmonic sophistication of jazz with the rhythmic complexity of Afro-Cuban music. The ensemble explores that rich legacy with a repertoire that hints at the past, present, and future of the genre. The ensemble performs once a month at the Nuyorican Poets Café and every semester in a concert featuring a renowned guest soloist. High-level sight reading and solo skills are recommended. Final enrollment is at the discretion of the instructor. 1–2 credits

### **Art Blakey and the Jazz Messengers Ensemble**

**Charles Tolliver**

An in-depth study of the repertory and performance traditions of Art Blakey. Original recordings are studied, and students work toward developing an authentic playing style in an ensemble devoted to Blakey's work. Final enrollment is at the discretion of the instructor. 2 credits

### **The Art of the Rhythm Section**

**Hal Galper**

This class focuses on the various aspects of rhythm section playing: the logistics of listening; clarifying instrument roles; the decision-making process; and developing performance awareness, concentration, and instrumental control. Final enrollment is at the discretion of the instructor. 2 credits

### **The Blues**

**Staff, TBA**

The blues is the foundation of almost all of jazz. In this ensemble course, students learn to understand the blues in its many guises, interpret the blues with feeling, and apply its patterns and moods to their own improvisations. Final enrollment is at the discretion of the instructor. 2 credits

### **Brazilian Choro Ensemble**

**Richard Boukas**

Choro is Brazil's unique tradition of instrumental/chamber music, blending European forms (polka, waltz, etc.), Afro-Brazilian dances (samba, maxixe), classical contrapuntal, and Jazz influences. Players learn the complex relations between melody, bassline, and accompaniment, idiomatic melodic phrasing, and improvisation approaches on more Jazz-oriented pieces. Repertoire spans 125 years from early nationalist composers through 20th century masters to modern jazz innovators. Final enrollment is at the discretion of the instructor. 2 credits



## **Brazilian Jazz Ensemble**

**Richard Boukas**

An authentic repertoire ensemble covering bossa nova, MPB, samba, choro, baião, frevo, maracatu, and other Brazilian genres in their organic fusion with jazz, popular, and classical traditions. Master composers include Hermeto Pascoal, Jovino Santos Neto, Jobim, Pixinguinha, Gnattali, Guinga, Edu Lobo, Ivan Lins, Milton Nascimento, and composers from the thriving São Paulo scene. Students learn rhythm section roles and interaction adapted from percussion sources, idiomatic melodic phrasing, and improvisation concepts for Brazilian grooves. The ensemble requires strong readers, saxophonists with flute double, and one vocalist with instrumental scatting ability (familiarity with Portuguese is helpful). Final enrollment is at the discretion of the instructor. 2 credits

## **Brazilian Percussion Workshop**

**Scott Kettner**

An introduction to Brazilian rhythms in the tradition of the Rio de Janeiro samba schools. No prior drumming experience is required. Students learn to work with specific rhythms such as samba, partido alto, afoxé, maracatu, baião, and samba reggae. They also learn to play surdo, tamborim, agogo, repinique, chocalho, and caixa. Some of the percussion patterns are applied to the drum set. Final enrollment is at the discretion of the instructor. 2 credits (fall only)

## **Charles Mingus Ensemble**

**Andy McKee**

Charles Mingus, one of the most important composers and band leaders in jazz history, contributed much to the formation of modern jazz. This class is devoted to listening, analyzing, and, especially, performing Mingus' compositions. Attention is focused on capturing the experimental spirit of the Mingus Jazz Workshop. Final enrollment is at the discretion of the instructor. 2 credits (fall only)

## **Charlie Parker Ensemble**

**David Glasser**

The repertoire of Charlie Parker is learned and studied. Specific tunes and original arrangements are practiced and recorded, including the music of some of Parker's contemporaries, such as Dizzy Gillespie, Thelonious Monk, Bud Powell, and Tadd Dameron. The language of the bebop musicians is studied through listening, emulation, and implementation. Repertoire includes such works as "Groovin' High," "Blue and Boogie," "Salt Peanuts," "Dizzy Atmosphere," "Shaw Nuff," "Round Midnight," "Donna Lee," "Confirmation," "Hot House," "Eb-Pob," "The Squirrel," "One Base Hit," and "Two Base Hit." Final enrollment is at the discretion of the instructor. 2 credits (spring only)

## **Chick Corea Ensemble**

**Armen Donelian**

Students play, listen to, and study the music of Chick Corea, one of the most prolific, influential, and multi-directional pianists and composers in jazz history. Special attention is paid to developing students' improvisational originality,

melodic and harmonic clarity, sensitivity to dynamics and timbral nuances, propulsive and relaxed sense of time and rhythm, and interplay within the rhythm section. Works include "Steps," "What Was," "Tones for Joan's Bones," "Windows," "Litha," "Captain Marvel," "Like This," and "Morning Sprite." A final concert is presented. Final enrollment is at the discretion of the instructor. 2 credits (spring only)

## **Choral Musicianship**

**Richard Boukas**

A mixed *a cappella* choir (women and men) comprising vocal and instrumental jazz students offers musicians the uplifting experience of singing European polyphonic music from 1300 to the present. Masterpieces from the European Renaissance and baroque periods are performed, including works by Ockeghem, Josquin, Tallis, Byrd, Victoria, Monteverdi, Schütz, Bach, Brahms, and select contemporary composers. Proper breath support and vocal production, choral rehearsal techniques, working with a conductor, singing in Latin and other foreign languages, reading C clefs, and transposing are covered. Performances are not part of the choir's obligation, although informal presentations are possible with mutual interest. Final enrollment is at the discretion of the instructor. Prerequisite: ability to sight-sing lines of medium difficulty in a choral setting. 1–2 credits (spring only)

## **Coltrane Ensemble**

**Reggie Workman**

This repertoire ensemble explores the compositions and performances of John Coltrane. Mr. Workman performed with Coltrane as a member of his band and develops the ensemble in the spirit of the great Coltrane groups. Final enrollment is at the discretion of the instructor. 2 credits

## **Electric Miles Ensemble**

**Adam Holzman**

This ensemble covers arrangements of mid- to late-eighties Miles Davis repertoire, including material from *We Want Miles*, *You're Under Arrest*, *Tutu*, *Amandla*, and *Live Around The World*. The ensemble uses the music and format of Miles' later bands as a framework for exploring fresh approaches to comping and soloing. Modern rhythm section ideas, superimposing chords over static harmonies, and polytonal street grooves are explored. These ideas are applied to other material, including student compositions. Final enrollment is at the discretion of the instructor. 2 credits

## **Futuristic Concepts of Music**

**Reggie Workman**

An ensemble focusing on the art of spontaneous improvisation as developed in the sixties by Ornette Coleman, Cecil Taylor, John Coltrane, Albert Ayler, and others. Final enrollment is at the discretion of the instructor. 2 credits (fall only)

## **Herbie Hancock Ensemble**

**George Cables**

A performance ensemble devoted to exploring the compositions of Herbie Hancock from the early sixties

through the seventies. The class discusses and applies many key elements of Hancock's writing and playing style, focusing on material from his Blue Note albums as well as on his later Headhunters compositions. Hancock's concepts are applied to every instrument in the band. Final enrollment is at the discretion of the instructor. 2 credits

### **Indian Ensemble**

**Samir Chatterjee**

Students learn and perform repertoire from a variety of Indian music styles and genres, including popular music and the classical traditions of northern India (Hindustani music) and southern India (Karnatak music). Special attention is paid to the principles of raga and tala as well as improvisational techniques and approaches that have been of great interest to jazz musicians for decades. Final enrollment is at the discretion of the instructor. 2 credits (spring only)

### **Jazz Orchestra**

**Charles Tolliver**

The big band of the swing and bop eras has provided the foundation for today's larger jazz ensembles and studio recording groups. Experience playing in a big band is useful for all jazz musicians. It develops sight-reading skills and teaches the student to play in a section. Jazz Orchestra is a top-level ensemble that often performs at jazz clubs in New York City, frequently playing student arrangements and compositions. Final enrollment is at the discretion of the instructor. 1–2 credits

### **Live Drum 'n' Bass Ensemble**

**Amir Ziv**

Drum 'n' Bass is a British-born fusion of dub, techno, ambient, electronica, and hip-hop spun and manipulated by DJs at 160-plus beats per minute. Live Drum 'n' Bass is a reinterpretation of DJ culture, crossbred with the interactive matrix commonly used by improvising musicians. Its structure is derived from real-time polyrhythmic layering of sound textures, polytonal-loop-based melodies, forms made on the fly, harmonic progressions, and a highly innovative drumming style. Fast tempos, unorthodox techniques, and a seasoned sense of form and rhythm are some of the more challenging elements required to effectively reinterpret or "reverse-engineer" programmed music of this kind. Students must at least be in a high-level Rhythmic Analysis class. Final enrollment is at the discretion of the instructor. 2 credits (fall only)

### **M-BASE Ensemble**

**Andy Milne**

Oral dictation is used to improve students' melodic ear training and ability to distinguish unfamiliar rhythms and melodic passages. The music taught is based primarily on the compositions of Ralph Alessi, David Gilmore, Steve Coleman, and Andy Milne. In these works, students face specific rhythmic challenges not normally found in standard jazz repertoire. The course gives students a firsthand look at the music characterized as "M-BASE" and helps them develop the musical muscles to understand and improvise with this music.

Although much of this music doesn't sound like traditional jazz standards, it draws heavily on the lexicon of that music. Much attention is given to connecting the melodic and harmonic content of M-BASE with the more familiar jazz standards. This is not a superficial survey on soloing over odd time signatures but an extensive study in developing a rhythmic concept that will open doors for playing in any meter, including 4/4. The approach used encourages students to hear musical phrases rather than time signatures. The process of eliminating the conceptual bar line helps foster a greater sense of freedom, based on understanding music from the ground up. Final enrollment is at the discretion of the instructor. 2 credits

### **Ornette Coleman Ensemble**

**Jane Ira Bloom**

This ensemble emphasizes an aural and intuitive approach to learning, performing, and improvising the early compositions of Ornette Coleman. The course explores music from albums including Something Else, This is Our Music, Tomorrow is the Question, and The Shape of Jazz to Come. Final enrollment is at the discretion of the instructor. 2 credits

### **Rhythm and Blues Revue Ensemble**

**Staff, TBA**

This is a performance ensemble that uses lead and back-up vocalists, horn and rhythm sections, the electric bass, one or more keyboards, and one or more guitarists. The group rehearses and performs music drawn from the repertoires of such R&B greats as Ray Charles and James Brown, along with more contemporary music including original compositions by the instructor and the students. Final enrollment is at the discretion of the instructor. 2 credits

### **Sonny Rollins Ensemble**

**Armen Donelian**

This ensemble is dedicated to the music of Sonny Rollins, one of jazz's pivotal saxophonists and composers. Particular attention is paid to Rollins' early work as a leader, including compositions such as "Oleo," "St. Thomas," "Valtz Hot," "Airegin," "Strode Road," "Newk's Fadeaway," "Tenor Madness," "Blue Seven," and "Pent-Up House." Standards known for Rollins' interpretations of them are also played, including "The Way You Look Tonight," "You Don't Know What Love Is," "Easy Living," "Star Eyes," "I've Got You Under My Skin," "I'll Remember April," "What Is This Thing Called Love," "Softly as in a Morning Sunrise," "Four," "Woody 'n' You," "You Stepped Out of a Dream," and "All the Things You Are." Instrumentalists and vocalists are encouraged to audition. One Rollins solo transcription is required during the semester. Final enrollment is at the discretion of the instructor. 2 credits (fall only)

### **Sound in Time**

**Staff, TBA**

Sound in Time explores the diverse parameters of timbre as an organizing musical principle. Students learn to create, combine, and transform sound by understanding the components of sound. Investigations focus on the overtone

series, on differentiating between discrete and diffuse timbres, on understanding extended techniques, and on how attack and decay, rhythm and groove, tonality and microtonality, and dynamic envelopes affect timbre textures. Students who want to integrate and expand their approach to jazz improvisation and composition should enroll in this course. Final enrollment is at the discretion of the instructor. 2 credits

### **Standards: The Art of the Ballad**

**Jane Ira Bloom**

A performance course in which students develop an understanding of how to interpret a jazz standard, with special emphasis on the subtleties of ballad playing. Attention is given to the influence of the jazz vocal tradition in shaping a personal instrumental approach to song. One vocalist will be accepted. Final enrollment is at the discretion of the instructor. 2 credits

### **Standards: The American Song Tradition**

**Reggie Workman**

Students who have recently entered the music community will be exposed to some of the material that can be considered standard up to approximately 1965. Students examine songs made popular through theater, Broadway, and film, concentrating on composers in the later part of the 19th century and early part of the 20th century. Students are expected to memorize a substantial number of songs from the era in more than one key. Material that the average musician may encounter in the course of his or her career is the focus. 2 credits (spring only)

### **The Sun Ra Arkestra Ensemble**

**Ahmed Abdullah**

The works of master composer, arranger, bandleader, and pianist Sun Ra are overdue for critical attention from music students. For many years, his music was available only to those who visited his Arkestra. Sun Ra's compositions give students a range of challenges, incorporating odd intervals and ranging from ballads to swing and beyond. In the Sun Ra Arkestra Ensemble, compositions are rehearsed in an unusual big band format and presented in a unique style that reveals the philosophical underpinnings of the music. Sun Ra's lyrics, some of which speak of space travel and a planet without cemeteries, challenge students to expand their understanding of art music. In this ensemble class, we explore the multidisciplinary vision—combining poetry, music, and dance with lyrics—that is Sun Ra's legacy. Final enrollment is at the discretion of the instructor. 1–2 credits (spring only)

### **Super Trios Ensemble**

**Lee Ann Ledgerwood**

This ensemble covers the musical contributions of piano trios including those led by Nat King Cole, Bill Evans, Paul Bley, Hampton Hawes, McCoy Tyner, and Keith Jarrett. Enrollment is limited to pianists, acoustic bassists, and drummers. Particular emphasis is placed on communication and support among the various members of the ensemble and the individual role of each player. Final enrollment is at the discretion of the instructor. 2 credits

### **Thelonious Monk Ensemble**

**Steve Cardenas**

An ensemble focusing on Monk's important compositions and stylistic innovations. Students are required to bring in their own arrangements of Monk's music. Final enrollment is at the discretion of the instructor. 2 credits (spring only)

### **Wayne Shorter Ensemble**

**Doug Weiss**

Wayne Shorter is one of the giants of improvised music, as well as a noted leader and composer. This ensemble studies Shorter's work in depth, in terms of both composition and improvisation. Classroom activities include learning early compositions directly from the recordings as well as reading transcriptions made by the instructor. Final enrollment is at the discretion of the instructor. 2 credits

### **West African Heritage Ensemble**

**Yosvany Terry**

This ensemble explores the rich musical heritage of West Africa and the West African diaspora in the Americas. Special attention is paid to internalizing rhythmic patterns and phrases by way of clapping, singing, and call-and-response techniques. Students apply West African concepts to their understanding of jazz composition and improvisation, including historical connections and contemporary interpretations. Final enrollment is at the discretion of the instructor. 2 credits (fall only)

## **MUSIC THEORY, COMPOSITION AND ARRANGING, AND TECHNOLOGY ELECTIVES**

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### **Advanced Composition/Arranging 1 and 2**

**Bill Kirchner**

This course enables advanced students to develop a personal style of composition and arranging that goes beyond the song form. It includes intensive analysis of recordings and scores (both jazz and modern classical), writing assignments, sophisticated compositional techniques, and end-of-semester projects that are performed by top New York professionals. The fall semester emphasizes small groups (2–5 horns and rhythm section); the spring semester focuses on big bands and other large ensembles. In addition, both semesters include writing projects for unconventional instrumentations played by the students in class; one recent assignment was for trumpet, trombone, bass clarinet, violin, and guitar. Prerequisite: second semester of Theory II or equivalent or permission of the instructor. 2 credits

### **Advanced Ear Training**

**Armen Donelian**

The focus is on the harmonic and melodic vocabulary and repertoire of the sixties and later, including Wayne Shorter, Herbie Hancock, and Chick Corea. Topics may include advanced transcriptions of John Coltrane, Clifford Brown, and Bill Evans; composition and dictation of harmonic

progressions using Arnold Schoenberg's Theory of Harmony; atonal sight-singing using Modus Novus by Lars Edlund; and analysis and dictation of the chord voicings of Scriabin, Debussy, Ravel, and Bartok. Prerequisite: second semester of Ear Training 2 with a grade of B+ or higher, or placement out of required Ear Training. 2 credits

### **Advanced Reharmonization**

**Lee Ann Ledgerwood**

This class explores a variety of techniques for reharmonization. Focus is on pedal point, creation of chromatic voicings, and enabling the student to discover a personalized relationship with harmony. New and unique approaches are taught using the jazz standard repertoire. Prerequisite: second semester of Theory 2 or equivalent. 2 credits

### **Alternative Musical Forms**

**Chris Stover**

This hands-on class explores new compositional designs, focusing on extensions of and alternatives to cyclical forms for improvisation. We will study through-composed models from throughout history, the "process" music of various minimalist and post-minimalist schools, the developing variation of West African and diasporic dance-drum music, processual structures from other cultural traditions (such as Hindustani raga and Arabic maqam), and more, especially how all of these can function as frameworks for improvising musicians. Although there will be a good deal of analysis, the majority of the class will be spent doing - we will compose numerous pieces over the course of the semester. Prerequisites: Theory 2B and Arranging Fundamentals or permission of instructor. 2 credits

### **Bebop Harmony**

**David Glasser**

This class explores Barry Harris' approach to improvisation through an in-depth understanding of dominant chords. Mr. Harris' simple but profound approach reveals the choices available within and moving through different tonalities. Material covered includes dominant seventh scales, tri-tone relationships, diminished chords, whole-tone scales, augmented chords, and chromaticisms as they occur in moving between major and minor tonalities. Emphasis is on the practical application of these concepts to common jazz standards. Students are required to bring their instruments for class participation. Prerequisite: second semester of Theory I or equivalent. 2 credits

### **Composers' Forum**

**Chris Stover**

This will be a composition seminar in which students work on style-specific compositions from a number of historical periods. Through the 15-week semester students will study and write a fugue, a 19th-century lied (with text), a twelve-tone composition, a composition in the style of Wayne Shorter, and a "minimalist" composition. Representative pieces in each style will be examined closely, as will the compositional techniques, strategies, and syntax that each involves. Since this is a writing-specific course, students will

be encouraged to compose for their own ensembles, although there will be opportunities to get some works played in class. Prerequisite: Theory 2B or equivalent. 2 credits

### **Intermediate Arranging**

**Chris Stover**

This course offers an in-depth study of voicings, textures and timbres, instrumental sonorities and capabilities, and orchestrational possibilities for small and large ensembles. It includes a detailed study of characteristic arranging styles from jazz history and rigorous work emulating them. Prerequisite: Arranging Fundamentals and Theory 2B, or permission of instructor. 2 credits

### **Introduction to Film Scoring**

**George Fontenette**

Whether 30-second television commercial, 20-minute documentary or full-length feature film, scoring to picture is an increasingly valuable creative outlet and source of income for the professional musician. This course presents an historical overview of music written for films and examines the work of such key composers as Bernard Hermann, Ennio Morricone, Jerry Goldsmith, Carl Stalling, and John Williams. Several scores are analyzed cue by cue, to demonstrate how they are constructed. Technical aspects are explored, including the synchronization of sound to picture and the use of computers and MIDI in the realization of the music. Documentaries, industrials, and commercials as well as feature films are explored. Some basic computer experience is recommended but not required. This is a limited-enrollment class. Prerequisite: second semester of Theory 2 or equivalent. 2 credits

### **Introduction to Finale**

**Alexis Cuadrado**

This introductory class teaches the basics of computer copying needed for the design of professional-looking lead sheets and scores. A must for jazz musicians and composers. Prerequisite: second semester of Theory 1B or equivalent. 1 credit (fall only)

### **Introduction to Sibelius**

**Gene Perla**

This limited-enrollment introductory class teaches the basics of computer music copying and leads up to the design of professional looking lead sheets and scores in Sibelius, which has now reached equal status with Finale. Prerequisite: Theory 1B or equivalent. 1 credit (spring only)

### **Linear Composition for Improvisers**

**Jane Ira Bloom**

Students explore how to structure compositions and improvisations using melodic lines of horizontal motion. They learn to compose using improvisation as their point of departure and are required to write and perform several compositional and improvisational assignments. A live concert recording of students' original compositions is the final class project. Final enrollment is at the discretion of the instructor. 2 credits

## **The Music of Bill Evans**

**Lee Ann Ledgerwood**

An overview of the career of Bill Evans, this class focuses on his compositional and pianistic styles, his musical collaborations, and his harmonic influence on many of today's artists. The class includes live demonstrations and audio and film examples. Prerequisite: second semester of Theory I or equivalent. 1 credit (fall only)

## **ProTools**

**Karl Wenninger**

Students get extensive hands-on experience with ProTools, the leading software for digital recording. Recordings of the spoken word, field recordings, multitrack recordings, and sampled material from commercial CDs are used for editing, mixing, and sound processing purposes. 2 credits

## **Score Reading and Analysis**

**Kirk Nurock**

Students explore the content of a variety of tonal works. Score-reading skills (both transposed and concert) are taught as students analyze the layers of large ensemble pieces in classical and jazz genres. Focus is on in-depth examinations of motivic development, harmonic language, rhythm, structure, and orchestration. Students learn to play lines at the piano while singing others and to recognize essential compositional elements while listening to recordings. Prerequisite: second semester of Theory 2 or equivalent. 2 credits (fall only)

## **Special Topics**

**Robert Sadin**

An intensive seminar in musical analysis and composition in which masterworks of the classical repertoire are discussed in the context of techniques and problems of contemporary composition, including jazz and more commercial forms. Specific topics vary from semester to semester. Students compose and perform as well as analyze. This course is designed for serious, self-motivated students. Prerequisite: second semester of Theory 2 or equivalent. 1 credit

## **Species Counterpoint**

**Armen Donelian**

Classical species counterpoint is an effective tool for developing the ear to hear and react to the subtleties of interacting melodic lines. It cultivates a linear sophistication for both improvisation and composition. The study of species counterpoint dates back to the pre-baroque and comprises a series of little "puzzles" that must be "solved" within strict guidelines. In addition to exploring two- and three-voice settings, the course explores creative application of contrapuntal techniques to jazz tunes. Prerequisite: second semester of Theory 1 or equivalent. 2 credits

## **Words and Music**

**Diane Moser**

Using words as a compositional tool is the theme of this class. The elements of poetry, prose, song, and short story are the same as those of music: the pulse of the work, the rhythms of

the words, the texture and harmony in the flow of sentences and the emotions felt. Students examine the historic collaborations of Charles Mingus/Langston Hughes, David Amram/Jack Kerouac, Bill Zavatsky/Marc Copland, and Jayne Cortez/Ornette Coleman, as well as poets Steve Dalachinsky, John O'Hara, and others. Students perform and compose weekly assignments throughout the course. A collaboration with poets and a live concert recording of students' original compositions is the final class project. Final enrollment is at the discretion of the instructor. 2 credits (fall only)

## **BUSINESS COURSES**

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### **Eyes of the Entrepreneurs**

**Phil Ballman (coordinator)**

This is a series of master classes presented by prominent entrepreneurs in jazz and contemporary music. Each guest presents a unique perspective on how students can develop their entrepreneurial skills to forge a successful career in the rapidly changing landscape of the music business. 1 credit (fall only)

### **Internship in the Music Industry**

**Staff, TBA (coordinator)**

Learn about the music industry with direct work experience as an intern at companies such as Verve, Blue Note, Sony, and Jazz at Lincoln Center. Opportunities are also available at nonprofit organizations, clubs, and recording studios across New York City. To earn two credits, interns are required to work at least 80 hours per semester, though many organizations will require 15–20 hours per week. Gain valuable work experience, make professional contacts, and create potential employment opportunities. Prerequisite: sophomore status or higher. 1–6 credits

### **Music Pedagogy**

**Dan Greenblatt**

This course develops students' skills as music teachers, with a primary focus on private lesson instruction, and prepares them for careers in the music industry. Attention is also given to group lessons, clinics, ensembles, and master classes. Topics covered include preparation and organization of teaching materials, setting standards, dealing with equipment, pacing and timing, motivating ambivalent students, and developmental psychology as it applies to teaching music. Students are asked to share and analyze their experiences and to develop a critical understanding of their past and present music teachers. The first part of the semester is oriented toward basic instrumental instruction techniques; the second part moves to teaching more advanced students, including instruction in jazz style and improvisation. 2 credits

### **Prospects of Recording**

**Bob Hurwitz**

This course, taught by the president of Nonesuch Records, examines the issues facing musicians as they enter into the marketplace. It focuses on an age-old question: how to

navigate between the worlds of art and commerce? The title refers to a 1964 article by the legendary Canadian pianist Glenn Gould, one of the few musicians at that time to think about music in relationship to technological changes as they affected culture. This course explores the creative life and commercial forces in today's culture, and the role of media companies and modern technology in limiting or enhancing the abilities of creative artists to envision their careers and to reach their audiences. Admission to the course is limited on the basis of a written essay. 2 credits

### **Stage Presence, Showmanship, and the Inner Voice**

**Staff, TBA**

Students develop skills for reaching their audience in the most effective way. Students cultivate a stage presence, combining professionalism with personal style. The class explores ritual, gesture, formality, and fun from the perspective of leader, sideperson, and audience. Also explored are announcing at the microphone; acknowledging and riding applause; timing, humor, and suspense; and the importance of visuals (clothing, lighting, and stage arrangement). A particular focus is on the projection of emotion—how to “go inside” to play deeply while opening to the powerful spirituality of a large gathering. 1 credit (fall only)

### **Survey of the Music Business**

**Gene Perla**

This course provides an overview of the business of music. Students become acquainted with how the music business affects the professional musician, music educator, and businessperson. Practical information covers areas such as copyright laws, performing rights, mechanical rights, agents, management, unions and benefits, the non-for-profit sector, creating work for yourself, and the success mindset, as well as problems faced by professional musicians including procrastination, lack of motivation, poor career development, and lack of work. Emphasis is on the use of the internet and other contemporary technologies to further the musician's career. Students learn necessary skills in order to become successful professional musicians and develop the knowledge to build a career in the music industry that includes variety, longevity, and levels of success. 2 credits

## **ADDITIONAL AND INTERDISCIPLINARY ELECTIVES**

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### **Audio Engineering Internship**

**Christopher Hoffman**

It is beneficial for musicians to have at least a basic understanding of electronics and recording in order to take full advantage of new technology. Students learn the fundamentals of various electronic devices commonly found in recording studios. For the first eight weeks, students explore cables, microphones, mixing consoles, recording devices, recording media, and outboard processing (equalizers, compressors, reverb, etc.) and learn how to connect equipment for optimal performance. After this preliminary portion, recording sessions and live performances take place. Students receive hands-on experience with studio setups, microphone selection

and placement, mixing, tracking, and live sound reinforcement. Each student is required to complete a minimum of three recording sessions and three live performances. 2 credits

### **Eyes of the Masters**

**Phil Ballman (coordinator)**

This is a series of ten master classes presented by ten prominent artists in jazz and contemporary music. Among the masters who have participated in recent years are Brad Meldhau, Jason Moran, Mark Turner, Butch Morris, Grady Tate, Bill Frisell, Steve Coleman, Randy Weston, Pat Metheny, and Maria Schneider. 1 credit (spring only)

### **Listening Discovery—“What the Heck Was That?”**

**Martin Mueller**

In this limited-enrollment course students present musical samples, duplicating a “listening party,” a gathering held purely for the love and discovery of music. New music. Old music. Loud music. Soft music. In each class session, students will be required to bring in a burned copy of anything but standard tunes that everyone's heard a million times by an artist that everyone knows. It is about quality. It is about range. It is, perhaps more than anything else, about surprise. Students may very well bring “Blue Bossa,” but only if it is “Blue Bossa” as performed by a punk-jazz band from Norway who recorded it on a four-track at some obscure festival just before its singer died from an aneurysm bungee-jumping from her Harley. In other words, you bring something interesting, something unexpected. It can be mainstream, but the song should be sonically fascinating, well recorded, somehow unique, and not something others have heard. Each class will consist of a series of blind listening rounds. After listening and commentary on each round, each student contributing samples will explain why they choose their selection, and be prepared to articulate what this music means in relation to his or herself, artistry, and study at The New School for Jazz and Contemporary Music. Grading is pass/fail and is based on a strict attendance and participation formula as well as the submission of one short paper at the end of the semester. 1 credit

### **Hip Hop: Skill, Style, Science**

**Evan Rapport**

This course explores hip hop aesthetics, techniques, and history by focusing on the music and discourse of those who are engaged in hip hop culture in various ways, including emceeing, deejaying, graffiti writing, and breaking. The focus of the course is on elements of musical style such as rhythm, form, sampling, and stress and rhyme patterns. Other topics include politics, authenticity, and the connections between hip hop and the African diaspora. The course offers opportunities for performance and composition, and is cross-listed with Eugene Lang College. 3 credits

### **Punk and Noise**

**Evan Rapport**

This course explores the aesthetics, techniques, history, and elements of style of punk and noise music, with an emphasis



on New York City-based musicians, audiences, and venues. Related topics include postmodernism, youth subcultures, the music industry, and issues of politics and gender. The course offers opportunities for performance and composition. Cross-listed with Eugene Lang College. 3 credits

## **Visual Music**

**Ernesto Klar**

This course reprises the highly successful “Jazz and Animation” project, in which composers from Jazz work with animators and digital designers from Parsons in a collaborative studio, creating a multimedia performance of animated video accompanied by live original music.

Composers attend weekly classes that include Parsons students who are developing animations and instruction from Mr. Klar in the compositional process. Final enrollment is at the discretion of the instructor. 3 credits (spring only)

## FACULTY BIOGRAPHIES

**Ahmed Abdullah** (composer/trumpeter/writer), BM, Queens College. Mr. Abdullah has been leader of his own ensembles since 1972 and is currently with the band Diaspora. He has performed and recorded as sideman with numerous artists including Sam Rivers, Rashid Ali, Arthur Blythe, Billy Bang, and Ed Blackwell. Mr. Abdullah has worked with Sun Ra as a key member of the Arkestra, performing worldwide and on more than 25 recordings spanning 20 years.

**Junko Arita** (vocalist), BFA, The New School for Jazz and Contemporary Music; BA, Meiji Gakuin University, Tokyo. Junko Arita has worked extensively in composition, arranging, and computer music notation.

**Daniel Beliaevsky** (pianist/composer), MA and PhD, New York University, BA, Columbia. Dr. Beliaevsky, a classical concert pianist, has performed throughout Europe and the US both with orchestra and in recital. He has recorded the world-premiere complete collection of Lukas Foss' solo piano music, and two other solo CD's including music by Scarlatti, Bach, Mussorgsky, Schubert, and Chopin. A widely experienced educator, Dr. Beliaevsky gives lectures and demonstrations around the United States as a Steinway Supporting Personality.

**Jane Ira Bloom** (saxophonist/composer/producer), graduate of Yale University and the Yale School of Music. Ms. Bloom is a winner of the Downbeat International Critics' Poll for soprano saxophone. She has received the Doris Duke Jazz Competition Award and fellowships from the NEA, Rockefeller and Ford Foundations, as well as the IAJE Charlie Parker Fellowship for Jazz Innovation. She has performed, recorded, and collaborated with Charlie Haden, Ed Blackwell, George Coleman, Rufus Reid, Kenny Wheeler, Julian Priester, Fred Hersch, Jay Clayton, and Cleo Laine. She has created compositions and undertaken commissions for the American Composers Orchestra, Pilobolus Dance Theatre, and the NASA Art Program. Ms. Bloom has performed at the Montreal, Paris, Berlin, San Francisco, Detroit, JVC, and Texaco Jazz Festivals; at the Kennedy Center, Carnegie Hall, and Lincoln Center; and in New York clubs.

**Richard Boukas** (guitarist/vocalist), BA, New York University. Richard Boukas is the founder of the New School Brazilian Jazz Ensemble and resource team chair in Brazilian music for IAJE. Recognized as the "best Brazilian jazz guitarist in U.S." by Guitar One magazine, Mr. Boukas is a Malandro recording artist and leader or co-leader on several recordings and founder of JazzEthnics, a nonprofit arts-in-education organization. He is the recipient of four NEA performance grants and a NYFA Composer Fellowship. Artist residencies include Campos do Jordao (Brazil), Harvard and Cornell Universities, University of Denver, and the National Guitar Workshop. He is the award-winning producer for Queens Public Television and VOX, the webcasting station for The New School.

**Joanne Brackeen** (pianist/composer) is a two-time winner of Downbeat International Critics' Poll for best pianist and a two-time NEA grant winner. Ms. Brackeen has been described as a "virtuoso pianist, one of jazz's most prized possessions." She has performed or recorded with Art Blakey & the Jazz Messengers, Joe Henderson, Stan Getz, Pharoah Sanders,

Freddie Hubbard, Dave Liebman, Toots Thielmans, Jon Faddis, Eddie Gomez, and Jack DeJohnette. Leading her own groups, she has performed in North and South America, Europe, Asia, and Australia. Venues have included the Kennedy Center, the Smithsonian Institute, Carnegie Hall, and Avery Fisher Hall, as well as the JVC, Monterey, Montreal, North Sea, and Montreux Jazz Festivals. With more than 25 recordings as a leader, Ms. Brackeen is currently a recording artist for Arkadia Records. Her most recent CD, *Pink Elephant Magic*, received a Grammy nomination in 2000.

**Cecil Bridgewater** (trumpeter/composer) studied music education, performance, and composition at the University of Illinois. He has performed with Art Blakey & the Jazz Messengers, Horace Silver, Joe Henderson, McCoy Tyner, Dizzy Gillespie, Jimmy Heath, Benny Golson, and the Duke Ellington and Count Basie Orchestras. He has performed, composed, and arranged for the Thad Jones/Mel Lewis Orchestra, Max Roach, Lena Horne, and Dee Dee Bridgewater. Mr. Bridgewater's arrangement for "Undecided Now" on the award-winning CD *Dear Ella* was nominated for a Grammy. With commissions from Meet the Composer, he produced *The Cannonball Adderley Suite*. With a NY State Council on the Arts commission, he produced the orchestral piece *New Dawn*. He has played on many recordings under his own name, including the most recent, *Mean What You Say* on Brownstone Records.

**George Cables** (pianist/composer), studied classical piano at the Mannes College of Music in the 1960's, but switched his focus to jazz and has become one of the major figures in the music. As a sideman he has performed and recorded with dozens of the greatest jazz musicians including Art Blakey, Max Roach, Dizzy Gillespie, Joe Henderson, Dexter Gordon, Sonny Rollins, Woody Shaw, Art Pepper, Bobby Hutcherson, and Freddie Hubbard. Mr. Cables has recorded more than 25 albums as a leader, and several of his compositions have become anthologized jazz standards.

**Jeff Carney** (bassist), BM, San Francisco Conservatory of Music. Mr. Carney has accompanied Stan Getz, Art Farmer, John Abercrombie, Bobby McFerrin, Dewey Redman, Bobby Hutcherson, Joe Henderson, Woody Shaw, Freddie Hubbard, and Clifford Jordan, as well as popular music stars including Sting, James Taylor, Billy Joel, Elton John, and Barbra Streisand. Principal bassist with the New York Pops Orchestra at Carnegie Hall, Mr. Carney has played with the New York Philharmonic, the San Francisco Symphony, and the Broadway orchestras for *Secret Garden* and *Beauty and the Beast*.

**Samir Chatterjee** (tabla) is one of the best-known Indian musicians living in the USA. In addition to his extensive touring and recording experience, Mr. Chatterjee is the founder and director of Chhandayan, an organization promoting and preserving Indian music and culture, and is chair of the India Performing Arts Center at Rutgers University. He is also the author of two important books, *A Study of Tabla* and *Music of India*. Since 2008, Mr. Chatterjee has been doing pioneering work in Afghanistan toward their musical revival.

**Haim Cotton** (pianist) studied at Tel Aviv Academy of Music and Juilliard. Mr. Cotton has performed with Randy

Brecker, Anton Fig, and others. His debut solo album is 100% Cotton and he is staff composer at OMNI-MUSIC.

**Alexis Cuadrado** (bassist/composer) graduated from the Taller De Músics in Barcelona (1993), studied with the legendary concert bass master François Rabbath in Paris (1995-98), and received an MA in Jazz Performance and Composition from the Aaron Copland School Of Music at CUNY-Queens in 2001. His credits as a sideman include performances and recordings with Kurt Rosenwinkel, Bruce Barth, Ben Monder, Perico Sambeat, Mark Turner Angelique Kidjo, Bill McHenry, Steve Wilson, Seamus Blake, and many others. He has released four albums as a leader, the latest of which is the critically acclaimed Noneto Ibérico.

**Andrew Cyrille** (drummer/composer) attended the Juilliard and Hartnett Schools of Music and worked with jazz artists including Mary Lou Williams, Coleman Hawkins, Illinois Jacquet, Kenny Dorham, Freddie Hubbard, Walt Dickerson, and Babatunde Olatunji. From the mid-sixties to the seventies, Mr. Cyrille collaborated with pianist Cecil Taylor, was a member of the choral theater group Voices Inc., and taught as artist-in-residence at Antioch College. Mr. Cyrille organized several percussion groups featuring notable drummers such as Kenny Clarke, Milford Graves, Famoudou Don Moye, Rashied Ali, Daniel Ponce, and Michael Carvin. Mr. Cyrille has toured and performed throughout North America, Europe, Africa, and the former USSR. He is currently a member of TRIO3, also featuring Oliver Lake and Reggie Workman. He has received three NEA grants for performance and composition, two Meet the Composer/AT&T- Rockefeller Foundation grants, and an Arts International award to perform with his quintet in Accra, Ghana, and West Africa. In 1999, Mr. Cyrille received a Guggenheim Fellowship for composition.

**Gerard D'Angelo** (pianist/arranger), BM (Composition and Performance), Five Towns College. Mr. D'Angelo has performed with Zoot Sims, Ira Sullivan, Mel Lewis, Nat Adderley, Red Rodney, Bucky Pizzarelli, George Anders, and Georgie Auld, and also teaches at the Manhattan School for Music.

**Armen Donelian** (pianist/composer/author), BA, Columbia University; Artists' Certificate, Westchester Conservatory of Music. Mr. Donellian has performed and recorded in 18 countries as solo artist, bandleader, and sideman with Sonny Rollins, Chet Baker, Billy Harper, Anne Marie Moss, Paquito D'Rivera, and Night Ark. A Steinway-affiliated artist, he has produced six recordings for Sunnyside, Odin, and Atlas labels. He is the recipient of six NEA Jazz Fellowships, five Meet the Composer grants, one New Jersey State Council on the Arts 2000 grant, one CEC International Partners/Artslink Collaborative Grant, and one Faculty Development grant from The New School. He is also the author of Training the Ear (Advance) and articles in Rutgers Annual Review of Jazz Studies, Downbeat, and Keyboard magazines.

**Mario Escalera** (woodwinds/composer), MA, Conducting and Music Education, Teachers College, Columbia University; BA, Liberal Arts, Regents College, SUNY; BA, Flute and Composition, Empire State College. Mr. Escalera studied privately with Kenny Dorham and Bobby Capers and has performed with "Screamin'" Jay Hawkins, Al Hibbler, Jaki

Byard, Ray Draper, Richard Williams, and Patato Valdez. He has made three recordings as composer and leader and was the recipient of a CAPS composition fellowship and a Meet the Composers grant.

**Hal Galper** (pianist/composer/publisher/author), graduate, Berklee College of Music. Mr. Galper has worked with Chet Baker, Cannonball Adderley, John Scofield, the Phil Woods Quintet, and Mike & Randy Brecker, producing more than 82 recordings, 20 as a leader. Mr. Galper has also worked with the Slide Hampton Quartet, the Lee Konitz Duo, and the Stan Getz Quartet. His articles have appeared in Downbeat and the Jazz Educators' Journal. Mr. Galper has won a Grammy award for his work with the Phil Woods Quartet/Quintet, received a Distinguished Alumni Award from Berklee College of Music, and multiple awards from the IAJE. He has also received grants from the NEA, the Lila Wallace-Readers Digest Foundation, and The New School.

**Dave Glasser** (saxophonist), BM, MM, Eastman School of Music; extensive study with Barry Harris. Mr. Glasser has been a member of the Clark Terry Quintet since 1995, and has performed extensively with the Count Basie Orchestra and Illinois Jacquet's big band. In addition, he has performed in concert with Dizzy Gillespie, Sir Roland Hanna, Sarah Vaughn, Billy Eckstine, and Junior Mance. His CD as a leader, Uh! Oh! (Nagel Heyer), features his composing, arranging, and performing and includes Clark Terry, Roy Hargrove, Barry Harris, Frank Wess, Benny Powell, Peter Washington, and Curtis Boyd. Mr. Glasser is a former faculty member of the Clark Terry International Institute of Jazz Studies and a clinician at the Thelonious Monk Institute in Boston.

**Dan Greenblatt** (saxophonist/composer/author), BA, Amherst College; MA, PhD, University of Michigan. Mr. Greenblatt studied music privately with Joe Viola, Patience Higgins, Barry Harris, and Chuck Metcalf. From 1978 to 2002, he performed and recorded in Seattle with George Cables, Jay Thomas, Don Lanphere, Jimmy Heath, Ernestine Anderson, Frank Wess, and many others. Released CD, Stretch, as a leader in 1999. He joined the faculty of The New School for Jazz and Contemporary Music in 2003 and became its director of Academic Affairs in 2004. Mr. Greenblatt published The Blues Scales: Essential Tools for Jazz Improvisation (Sher Music) in 2004.

**Billy Harper** (saxophonist), BM, North Texas State. Mr. Harper has performed with Art Blakey & the Jazz Messengers, Max Roach, Thad Jones, Mel Lewis Orchestra, Gil Evans Orchestra, Donald Byrd, and Lee Morgan. He has taught at Livingston College and Rutgers University and received a special grant from the New Jersey State Council for the Arts to teach improvisation at 15 high schools. His awards and honors include three music composition grants, two from the NEA and one from the Creative Arts Program. He also received the International Critics Award for Tenor Saxophone for two consecutive years. Mr. Harper and his quintet, which released the CD Soul of an Angel (Metropolitan Records), have performed extensively in Europe and the Far East.

**Richard Harper** (keyboards/vocals/brass/winds), ABD, Ethnomusicology and Composition, Union Institute; MM, Manhattan School of Music; BA, Wesleyan University. Mr.

Harper performed with Sam Rivers, Jaki Byard, Carlos Garnett, Craig Harris, Deirdre Murray, and Lena Horne. He received excellence in teaching awards from the State University of New York at Old Westbury and from The New School. He has made recordings with Makanda McIntyre and James Jabbo Ware. His latest release as sideman is *Get Hit in Your Soul* with Jack Walrath.

**Adam Holzman** (keyboardist) worked with Miles Davis' band from 1985 to 1989 as musical director for the entire band, performing in more than 200 countries. Mr. Holzman has toured and recorded with artists including Chaka Khan, Michel Petrucciani, Wayne Shorter, and Kenny Garrett. In the spring of 1997, he joined Grover Washington Jr.'s band. By the late nineties, he was also playing with FM Tribe and Francis M'Bappe in New York City. In addition to his role as a sideman, Mr. Holzman has led the Los Angeles-based jazz-rock group The Fents and formed the progressive-influenced Mona Lisa Overdrive.

**Vic Juris** (guitarist) studied with Charlie Banacos and Pat Martino. He is currently a member of Dave Liebman group and Gary Peacock Quartet, and leader and musical director of the Charles Mingus Guitar Quintet. He has performed with Barry Miles, Richie Cole, Eddie Jefferson, Jimmy Smith, Mel Torme, Nancy Wilson, and Sarah Vaughan. Mr. Juris is the leader of his own group and a Steeple Chase recording artist. His latest release is *Songbook*.

**Michael Karn** (saxophonist/bassist), BM, New York University; private studies with Joe Lovano. Mr. Karn has performed and recorded with Ray Charles, Jimmy Cobb, Charles Earland, Junior Mance, Charli Persip, Irene Reid, Valery Ponomarev, and Andy Bey. He recently toured with Harry Connick. He has made two recordings as a leader on Criss Cross Jazz: *Head to Head* and *In Focus*.

**Bill Kirchner** (woodwinds/composer/author), BA, Manhattan College; recipient of Grammy and Indie awards; leader of the Bill Kirchner Nonet. Mr. Kirchner has placed in eight Downbeat International Critics' Polls as "talent deserving wider recognition—arranger." He is producer/annotator of new and reissued recordings for a number of labels; producer of the NPR "Jazz Profile" series; and editor of *A Miles Davis Reader* (Smithsonian Press, 1977) and *The Oxford Companion to Jazz* (Oxford University Press, 2000). His current CDs include *Some Enchanted Evening* and *Trance Dance* (A-Records).

**Janet Lawson** (vocalist). A Grammy nominee for her first album, *The Janet Lawson Quintet*, with Bill O'Connell, Ratzo Harris, Jimmy Madison and Roger Rosenberg, she has also performed with Duke Ellington, Tommy Flanagan, Clark Terry, Billy Hart, Cedar Walton, Billy Higgins, Bob Dorough, and numerous others. Performances include jazz festivals and clubs in Europe. Lawson is a co-founder of The New School Vocal Jazz Program; has created vocal jazz programs in schools and music camps throughout Latvia; and conducted vocal jazz workshops in London, Paris, Canada, other European countries, and throughout the United States. Ms. Lawson has received numerous awards and honors, including grants from the National Endowment for the Arts for composing and co-writing, with lyricist Diane Snow Austin, the musical *JASS IS A LADY*, supported by ASCAP and produced by Playwrights Horizons in New York; from the

Rockefeller Foundation; and from the New York and Pennsylvania Councils on the Arts and ArtsLink. She is listed in the New Grove Dictionary of Jazz and the All Music Guide to Jazz and is included in Leslie Gourse's *Louis' Children*, and Scott Yanow's *The Jazz Singers*. The Japanese record label CELESTE released a double CD of her previous recordings. Lawson's forthcoming books include *The Integrated Artist: Improvisation as a Way of Life* and a soon-to-be-published children's book and accompanying CD about the history of jazz, *Grandma Sage and Her Magic Music Room*, co-written with renowned composer and author Carman Moore. Lawson was nominated for the 2007 IAJE Jazz Education Hall of Fame Award. She received a Collaborative Project Award with adjunct professor of visual arts Craig Houser. Private studies include Hall Overton, Warne Marsh, Hal Galper.

**Lee Ann Ledgerwood** (pianist/composer) studied at Cleveland Institute of Music, North Texas State University, and Berklee College of Music. Ms. Ledgerwood performed or toured with Red Mitchell, Eddie Gomez, Joe Chambers, Buster Williams, and others. Her recordings include *You Wish, Now, Zen Quartet* (featuring Jon Gordon), and *Transitions* (piano trio).

**Elisabeth Lohninger** (vocalist), MA in Music Pedagogy from Hochschule Mozarteum, Salzburg, Austria; jazz studies at Bruckner Conservatory, Linz, Austria; Mannes College The New School for Music; and The New School for General Studies. Ms. Lohninger has made several recordings as a leader or as a duo, most notably *Austrian LiedGood* with pianist Walter Fischbacher and *Beneath Your Surface* with the Elisabeth Lohninger Quartet. She regularly tours internationally with her quartet and is a Wasserman Award-winning film music composer for *I'm Thursdays* by British filmmaker Helena Smith.

**Amy London** (vocalist/lyricist), BA in Voice, Syracuse University. Ms. London was in the original Broadway cast of *City of Angels* and *City Center's Promises, Promises*. She has been featured on recordings and appeared with Barry Harris, Sir Roland Hanna, Charles Aznavour, Frank Wess, and Chris Anderson. Her debut CD with Roni Ben-Hur is entitled *Two for the Road*, and has released two more CD's as a leader on the Motema Records label. Ms. London also performs with fellow faculty member Jim Snidero on *Jazz Conception*.

**David Lopato** (pianist/composer), BA, Yale University; graduate study at California Institute of the Arts. Mr. Lopato has performed with Ray Anderson, Jane Ira Bloom, Wadada Leo Smith, and David Mott and has recorded with Lumina and Enemy Records.

**Arun Luthra** (saxophonist), BFA, The New School for Jazz and Contemporary Music. Ms. Luthra has recorded and performed with Billy Harper, Eddie Henderson, Bernard Purdie, Greg Tardy, Bobby Short, Loren Schoenberg, Jon Gordon, Brit Woodman, Ken Peplowski, and Lew Soloff and has made numerous recordings as a sideman.

**Ed MacEachen** (guitarist), BA, Cleveland State University. Mr. MacEachen has toured and/or performed with Jackie Byard, Barry Harris, Jack McDuff, Stanley Turrentine, Ernestine Anderson, Chico Hamilton, and others. He is featured on *Starlight* (Jazz Today Records) and also appears

on First Things First (On Track Records) and At This Moment (Wonderlust Records).

**Andy McKee** (bassist), having performed extensively with many jazz greats, has been a member of groups led by Philly Joe Jones, Chet Baker, Michel Petrucciani, and Elvin Jones, as well as the Mingus Big Band. Arriving in New York in 1980, Mr. McKee worked with performers such as Jaki Byard, Clifford Jordan, Sal Nistico, Charlie Rouse, Billy Harper, and Brazilian drummer Edison Machado. While living in France in the mid-eighties, he performed and toured with Mal Waldron, Clark Terry, Steve Lacy, Don Cherry, Horace Parlan, Steve Grossman, and Barry Altschul. Mr. McKee's own group, NEXT, received critical acclaim for live performances in the United States and Europe as well as for their Mapleshade recording, Sound Roots. Mr. McKee's new book, *Jazz Bass on Top*, was recently published by Hal Leonard.

**Andy Milne** (pianist/composer), BFA, York University, studied at Banff Centre for Fine Arts. As the leader of Cosmic Dapp Theory, Mr. Milne has had a long association with Steve Coleman in his core unit Five Elements and in the M-BASE collective. He has also performed and/or recorded with Joe Lovano, Archie Shepp, Cassandra Wilson, Greg Osby, Ralph Alessi, Matthew Garrison, Reggie Washington, Carla Cook, Dianne Reeves, Robin Eubanks, and Red Mitchell.

**Diane Moser** (pianist/composer) has been a featured performer and composer with jazz ensembles, big bands, orchestras, chamber music ensembles, dance companies, and theater companies. She is the musical director, pianist, and contributing composer of Diane Moser's Composers Big Band, a 17-piece big band formed for the purpose of developing and presenting new music for jazz orchestra. Presenting monthly concerts beginning in January of 1997, the band features the music of its seven resident composers, as well as over 80 guest composers and performers. Since 1999, she has lead The Diane Moser Quintet, and was awarded a grant in 2003 through Chamber Music America's "New Works: Creation and Presentation" to compose an extended work for her quintet, "Music for The Last Flower," which is based on the book by James Thurber. She has been a featured performer and composer with Mark Dresser, Marty Ehrlich, Mark Helias, Gerry Hemingway, Howard Johnson, Oliver Lake, Charles McPherson, Curtis Pagler, Diamanda Galas, Jim French, Yale Strom, Andrew Cyrille, poet Marilyn Mohr, Cedar Rapids Symphony Orchestra, Tri-City Symphony, The Drifters, and others.

**Kirk Nurock** (composer/pianist/arranger/conductor), BM, MM, Juilliard (Composition). Mr. Nurock has performed with Phil Woods, Sonny Stitt, and Chet Baker. Mr. Nurock's jazz and new music compositions and arrangements have been performed and recorded by such artists as Dizzy Gillespie, Randy Brecker, Jane Ira Bloom, Marty Ehrlich, Jay Clayton, and Theo Bleckmann. After returning from five years as jazz professor at the Hochschule der Künste in Berlin, he has released a CD, *Remembering Tree Friends*, with Bobby Previte and Harvie S (Koch Jazz). He has also done composition studies with Manny Albam, Johnny Richards, Vincent Persichetti, and Luciano Berio.

**Jimmy Owens** (trumpeter/composer), MEd, University of Massachusetts. A fine hard-bop soloist, Jimmy Owens started

on trumpet when he was ten years old and later studied with Donald Byrd. Mr. Owens has played as a sideman with many of the most important names in jazz: Lionel Hampton, Hank Crawford, Charles Mingus, Herbie Mann, Duke Ellington, Gerry Mulligan, Count Basie, the Thad Jones/Mel Lewis Orchestra, and the Dizzy Gillespie reunion band. He appeared on Billy Cobham's *Spectrum* album in 1973 and was a founding member of the Collective Black Artists group. Mr. Owens was also closely involved with the Jazzmobile in New York and has served on several arts commissions. He directs the Jimmy Owens Plus Ensemble.

**Charli Persip's** (drummer/author) long drumming career for several big band and post-bop ensembles has showcased the unrelenting swing and dramatic accenting strokes that signify his style. Mr. Persip's first major professional gig was in 1953 with Tadd Dameron's band. He was put to work later that year in Dizzy's United Nation Orchestra and continued with Dizzy until 1958. In the late fifties and early sixties he worked with many great large bands and influential smaller groups such as Dinah Washington, Lee Morgan, Gil Evans, Eric Dolphy, and Roland Kirk. He also led his own band called The Jazz Statesmen with Freddie Hubbard and Ron Carter, releasing an album in 1960 called *The Jazz Statesmen*. In the 1970s, Mr. Persip was drum instructor for the Jazzmobile in New York and led his own big band, Superband, with trumpeter Gary LaFurn. He also played a role in bands led by Archie Shepp, Roland Kirk, and Frank Foster. Mr. Persip is the author of *How Not to Play the Drums*.

**Ron Petrides** (composer/guitarist), PhD, Composition, New York University; MM, Peabody Conservatory of John Hopkins University; BFA, The New School for Jazz and Contemporary Music. Private composition studies with Richard Danielpour. Member, Baltimore Composers Forum. Appearances on Canadian Broadcast Corporation and WNYC; performances with Pete Menger, Sonny Stitt, and Walter Bishop Jr.

**Robert Sadin** (conductor/arranger/composer/producer) studied at Juilliard and Cleveland Institute of Music. Mr. Sadin has conducted the Lincoln Center Jazz Orchestra and is a former member of the Princeton University Music Department and music director and conductor of the University of Cincinnati Conservatory of Music. He has guest-conducted the Leningrad Philharmonic and the Saint Paul Chamber Orchestra. Mr. Sadin's musical arrangements are featured on recordings with Grover Washington, Kathleen Battle, Wynton Marsalis, Herbie Hancock, and Andre Previn. He is the producer of the Grammy-award winning Hancock CD, *Gershwin's World*.

**Bobby Sanabria** (percussionist/drummer), BM, Berklee College of Music. Mr. Sanabria has performed and recorded with Mario Bauza, Mongo Santamaria, Tito Puente, Dizzy Gillespie, Charles McPherson, and Paquito D'Rivera, among others. He has worked on the soundtracks to many movie and television productions and is the leader of Bobby Sanabria and Ascension. Mr. Sanabria has received a grant from the National Endowment for the Arts, three Mid-Atlantic Foundation grants, and numerous Meet the Composer grants. He is the creator of a three-part video series, *Getting Started on Congas* (Warner Bros.).

**David Schnitter** (saxophonist), BA, Jersey City State College. Mr. Schnitter has performed and recorded extensively with Art Blakey & the Jazz Messengers, Red Rodney, Richard "Groove" Holmes, Charles Earland, Freddie Hubbard, Johnny Griffin, Slide Hampton, and Bobby Hutcherson. Mr. Schnitter has recorded as a leader for Muse Records.

**Kamal Scott** (vocalist) is a seasoned performer who has participated in many art forms, including dance. He has been a guest artist with the Boston Pops under the direction of John Williams, the Virginia Beach Pops, and the New Jersey Philharmonic. His Broadway credits include Hello Dolly, Guys and Dolls, The Two Gentlemen of Verona and, most notably, the title role in the original Broadway cast of The Wiz for five years. Mr. Scott is an accomplished vocal teacher devoted to the art of bel canto singing and vocal technique. He was a guest professor at Sarah Lawrence College for two years and served on the faculty at MIT and the Brookline Music School.

**Jim Snidero** (saxophonist) studied at University of North Texas. Mr. Snidero has made more than a dozen recordings as a leader for EMI, Criss Cross, Red, and Double Time, among others. Has performed and recorded with Toshiko Akiyoshi, Mingus Big Band, Jack McDuff, Eddie Palmieri, Frank Sinatra, Sting, Brian Lynch, Conrad Herwig, Walt Weisskopf, and Frank Wess. Mr. Snidero is also the author of The Jazz Conception Series and a Selmer clinician.

**Joan Stiles** (pianist), ABD, City University of New York; MM, Manhattan School of Music; BA, Brooklyn College. Ms. Stiles has performed with Jeannie Bryson, Sheila Jordan, Zandra Alexander, and Harvie S. Her published work includes "Nocturne" in Dr. Johnson's Piano Method, as well as pieces in Black Music Research Journal, Jazz/Keyboard Workshop, 1001 Keyboard Ideas, The Piano Stylist, and Sheet Music Magazine. Her recent CD as a leader, Love Call, is on Zoho.

**Chris Stover** (trombonist/composer), PhD and DMA, University of Washington; MA, Eastman School of Music; BM, Central Washington University. During his time in the Northwest, Mr. Stover was director of jazz at the University of Puget Sound and also on the faculty of Green River Community College. He has three CDs as a leader and has appeared on over 50 recordings. His scholarly work includes publications on Cuban rumba and on rhythmic spaces in diasporic African music. A prolific and eclectic composer, Mr. Stover has recorded original compositions for jazz big bands, jazz combos, Latin jazz groups, R&B ensembles, and brass quintets.

**Rory Stuart** (guitarist/composer) is co-leader of the Cadence All-Stars and has led his own quartet since 1982. Mr. Stuart has worked with artists including Charlie Rouse, Charles Earland, Vinny Golia, Michael Cochrane, and Joe Locke. His two recordings as a leader have both received 4-star reviews from Downbeat magazine and twice he has been voted Talent Deserving Wider Recognition on the Downbeat International Critics' Poll. Mr. Stuart has written an instructional article in the Master's Series in Guitar Player and is currently writing a book on jazz improvisation. In addition to performances nationally and internationally, he has led workshops and clinics funded by Meet the Composer.

**Francesca Tanksley** (pianist/composer), MA, Queens College. She has performed with Billy Harper, Erica Lindsay, Melba Liston, David "Fathead" Newman, Howard Johnson, Sheila Jordan, Nick Brignola, Jay Clayton, and Cecil Payne. Ms. Tanksley leads her own trio and has recorded with Billy Harper and Erica Lindsay.

**Yosvany Terry** (saxophonist/composer), graduate of the Cuban National School of the Arts and the Amadeo Roldan Conservatory in Havana, worked with such master musicians as Chucho Valdes and Silvio Rodriguez before moving to New York in 1999. Besides leading his own quartet and releasing 3 CDs of his own music, he has performed and recorded with a wide variety of classic and contemporary jazz artists including Albert "Tootie" Heath, Roy Hargrove, Dave Douglas, Jeff "Tain" Watts, Gonzalo Rubalcaba, Eric Revis, and Ravi Coltrane.

**Charles Tolliver** (trumpeter/composer/arranger/producer) has performed with Jackie McLean, Sonny Rollins, McCoy Tyner, Horace Silver, the Gerald Wilson Orchestra, the Oliver Nelson Orchestra, Roy Ayers, Roy Haynes, Art Blakey, and Max Roach. He has produced numerous recordings as a leader and is director of the Charles Tolliver Big Band, which records for the legendary Blue Note label.

**Johannes Weidenmueller** (bassist), graduate of the Conservatory of Music in Cologne (Germany) and the Mannes College of Music. He has been a member of the Hank Jones trio, Ray Barretto's New World Spirit, the Carl Allen-Vincent Herring quintet, the John Abercrombie quartet, and the Joe Lovano trio. Other associations include Eddie Henderson, Dewey Redman, Randy Brecker, Kenny Wheeler, Toots Thielemans, George Benson, Wynton Marsalis, Joshua Redman, Gary Bartz, Jonny Coles, Clifford Jordan, Joe Chambers, and many others. He has appeared at major jazz and music festivals around the world and has collaborated in productions with the National Orchestra of Spain, the Balthasar Neumann orchestra and choir, Flamenco musician Chano Dominguez, the Indian music ensemble of Gaurav Madzumdar. He has been the recipient of numerous awards and grants including the young European jazz artist of the year award in 1993 and 1996, the Hennessey jazz prize 1996, grants from Arts International and the New School faculty development grant. He has taught workshops and clinics at the Banff Center for the Arts, NYU, the Amsterdam Conservatory, the University of North Carolina at Chapel Hill, Monk Institute Aspen, and many others. He is also the author of Intro to Polyrhythms, co-authored with drummer Ari Hoenig, which was published by Mel Bay in 2006.

**Doug Weiss** (bassist), BM, William Paterson College. He performed with Joe Williams, Lee Konitz, Buddy Montgomery, Lew Tabakin/Toshiko Akiyoshi Big Band, Joe Chambers, and Art Farmer. Mr. Weiss has toured Europe and the Far East extensively and is currently a member of the Eddie Henderson Quintet. He has recorded with Kevin Hays, Jeff Williams, and the Joe Roccisano Big Band. Mr. Weiss also performs with the Vanguard Jazz Orchestra.

**Reggie Workman** (bassist/composer) has performed with almost every notable figure in the jazz world. Mr. Workman made his first recording in 1958 and became a member of Coltrane's famous quartet in 1960, along with Elvin Jones and



McCoy Tyner. His 50-year career includes landmark recordings with John Coltrane, Art Blakey, Archie Shepp, Lee Morgan, Wayne Shorter, and Cecil Taylor. His own groups have included Top Shelf, The Reggie Workman Ensemble, and his current group, Trio 3. In 1998, Mr. Workman launched Tribute to an African American Legacy, an ongoing initiative featuring arrangements and new works inspired by 20th-century African-American composers. Among his many accolades, Mr. Workman has received the Eubie Blake Award for Musical Excellence (1978), the International Association of Jazz Educators' Award for Merits in Education (1991), a Lifetime Achievement Award from the Jazz Foundation of America (1997), and the Living Legacy Jazz Award from the Mid-Atlantic Arts Foundation (1999).

**Rachel Z** (pianist), BM, New England Conservatory. Rachel Nicolazzo (aka Rachel Z) is equally adept at acoustic straight-ahead and electronic fusion. She has performed and recorded extensively with Steps Ahead, as well as with Bob Moses, Miroslav Vitous, George Garzone, Najee, Al DiMeola, Larry Coryell, Special EFX, and Angela Bofill. Vibraphonist Mike Mainieri produced her Columbia Records debut, Trust the Universe, in 1993. In 1996, NYC Records released her debut album, A Room of One's Own. Her additional records as leader include an album on GRP, Love is the Power, and On the Milky Way Express. She collaborated, orchestrated, and performed on Wayne Shorter's album High Life, which won a Grammy for Best Contemporary Jazz Album.

**Peter Zak** (pianist), BA, University of California, Berkeley. Has performed and/or recorded with George Coleman, John Handy, Etta Jones, Jon Hendricks, Scott Hamilton, Eric Alexander, Ryan Kisor, and Benny Bailey. He was a semi-finalist in the 1999 Thelonious Monk International Jazz Piano Composition. His solo recordings include More Than Love and Purple Refrain.

**Amir Ziv** (drummer/composer/bandleader), BFA, The New School for Jazz and Contemporary Music; graduation with honors from Percussion Institute of Technology; private studies with Kenwood Dennard, Efrain Toro, Jim Priess, Joe Porcaro, and Ralph Humphry. Mr. Ziv has performed and/or recorded with John Zorn, Matthew Garrison, Evan Lurie, Marc Ribot, Pizzicato Five, and Kenwood Dennard. He is a member of Sambanditos, co-founder of BloomziV, a drummer with Cyro Baptista's Beat the Donkey, and the leader of Droid.

## STUDENT LIFE

### COMMUNICATION WITH STUDENTS

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#### MyNewSchool

MyNewSchool is a customizable Web portal, located at [my.newschooll.edu](http://my.newschooll.edu), that connects students and employees to the university. Students can access their university email, view and update their personal information, participate in online courses, receive announcements, use library resources, check their accounts, see their financial aid award status and academic records, and much more. Most student business is transacted online through MyNewSchool, including registration for classes, payment of tuition and fees, and posting of grades. New students are notified when their MyNewSchool accounts have been set up.

#### Student Email Accounts

The university administration and academic departments routinely communicate with students through New School email. The university provides every degree or credit seeking student with a New School email account. Official communications are made to the New School email address only.

#### Changes of Address and Telephone Number

Students are responsible for keeping their addresses and telephone numbers current with the university. They can update their contact information whenever necessary through MyNewSchool. University correspondence is mailed to the address designated as “official” or emailed to the student’s New School email address.

### STUDENT SERVICES

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Student Services offers resources and programs to enrich each student’s experience at The New School and prepare students for a life of responsible citizenship. The Office of Student Services provides the following resources:

- Student Housing and Residence Life
- Student Health Services
- International Student Services
- Student Disability Services
- Student Rights and Responsibilities
- Career Development
- Intercultural Support
- Student Development
- Recreation and Intramural Sports

To find out more about Student Services, visit [www.newschooll.edu/studentservices](http://www.newschooll.edu/studentservices).

#### Student Housing and Residence Life

The New School has living and learning spaces for undergraduate and graduate students with amenities to suit individual needs and budgets. All residences and some

apartment facilities are fully furnished and staffed by professional residence hall directors and student resident advisors. Through the enthusiasm and creativity of the resident advisors, students who choose to live in university residences are introduced to diverse educational and social activities at The New School and in New York City. All facilities have 24-hour security coverage, and our staff is trained in handling emergencies should the need arise. The “Residence Hall Handbook” details housing services and residence hall policies essential to creating safe, supportive, and respectful communities.

For students who wish to navigate the metro New York real estate market, listings of rental properties, shared apartments, short-term accommodations, and sublets are available in the Student Housing office. Student Housing will provide a compilation of current listings on request. The “Off-Campus Housing Resource Guide” provides information about New York City and its neighborhoods and the ins and outs of the local real estate market. Workshops and one-on-one sessions with the staff are also available. For more information, visit [www.newschooll.edu/studentservices](http://www.newschooll.edu/studentservices).

Students can enroll in a university meal plan or take advantages of dining facilities on campus on a cash basis. (Students living in certain residence halls are automatically enrolled in a meal plan.) For more information, visit [www.newschooll.edu/studentservices](http://www.newschooll.edu/studentservices).

#### Student Health Services

Student Health Services provides counseling and medical services, promotes student wellness and health, and administers the Student Health Insurance Plan. All degree, diploma, visiting, mobility, graduate certificate, and non-matriculating students in undergraduate and graduate degree programs, including students taking courses only online, are automatically charged a Health Services Fee at registration.

A Medical Services staff of physicians, nurse practitioners, physician assistants, nurses, and office assistants is available to provide treatment for illnesses or injuries, routine health care, and medical advice. The Counseling Services staff of licensed psychologists, clinical social workers, an art therapist, and a psychiatrist provides emotional support and psychological counseling in a supportive environment, working with each student client on a reasonable and helpful plan of action to address the student’s concerns. The Wellness and Health Promotion program empowers students, connects them to information, resources, and support, cultivates healthy attitudes, skills and behaviors, and fosters a culture on campus that values health. Professional health educators meet with students one-on-one, offer workshops, and provide interactive programs on a variety of topics, including but are limited to stress reduction, money management, time management, meditation, acupressure, nutrition and cooking, physical activity, smoking cessation, harm reduction, sexual health, HIV/AIDS, depression, sexual assault, and interpersonal violence. For more information visit [www.newschooll.edu/studentservices/health](http://www.newschooll.edu/studentservices/health).

## Student Health Insurance

The university offers students a comprehensive health insurance plan that includes coverage for emergencies, hospitalization, and regular outpatient visits. The Student Health Insurance Plan provides easy access to health care services locally, nationally, and globally. For complete information about the Student Health Insurance Plan, visit [www.newschool.edu/student-services/health](http://www.newschool.edu/student-services/health). All eligible students are automatically enrolled at registration.

*Waivers:* Students may be eligible to decline the insurance plan by submitting an Online Waiver Form before EVERY fall semester by the posted deadline (or spring semester for students entering in the spring). Access the Online Waiver Form by going to [www.universityhealthplans.com](http://www.universityhealthplans.com) (select the “New School” link). To learn more about the Student Health Insurance Plan and your financial responsibility if you do not waive the insurance, visit the Student Health Services section of the university website.

## New School Career Development

The Office of Career Development promotes a holistic approach to career planning, helping students make sound career decisions to ensure personal and professional growth. Services are designed to assist students as they enter the competitive global job arena. The services include individual counseling, special programs and workshops in the form of résumé reviews, mock interviews, and cover-letter writing, connections to full- and part-time employment opportunities, career resource information, and job search strategies. To facilitate the search for information online, Career Development posts information arranged by field on its website.

The online database of job opportunities for New School students is hosted by College Central. To access the database, visit [www.collegecentral.com/newschool](http://www.collegecentral.com/newschool). Registration is required. The registration process enables students to upload their résumés and search for positions.

## International Student Services

This school is authorized under federal law to enroll nonimmigrant alien students. All international students are required to attend an orientation and check in with International Student Services at the beginning of each academic year. The office checks documents to see that students have been properly admitted into the United States and reviews their rights and responsibilities and government regulations.

The mission of International Student Services is to help international students from other countries reach their full potential and have positive experiences at The New School. Along with the rest of the university community, International Student Services promotes diversity and respect for cultures from all over the world. The office offers workshops, handouts, and other programs, as well as advice and support. Every international student has access to one-on-one advising. For more information, please visit [www.newschool.edu/student-services](http://www.newschool.edu/student-services).

## Student Disability Services

The New School is committed to helping students with disabilities obtain equal access to academic and programmatic services. Student Disability Services assists students who may need special accommodations, as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973. If you have a temporary or chronic disability of any kind, please submit medical documentation to Student Disability Services at the beginning of the semester. The staff will advise you on policies and procedures and discuss available support and accommodations. For more information, visit [www.newschool.edu/student-services/disability](http://www.newschool.edu/student-services/disability).

## University Student Senate

The University Student Senate (USS) is the official university student government of The New School. Student senators are elected by the matriculated students of each academic division. The number of senators from each division is determined by the enrollment of that division. Elections are held in April for the following school year. The USS represents students' concerns to administration, plans university-wide events, makes suggestions for improving the university, helps with student orientation, works with the provost and deans on academic planning, represents the students on university-wide committees, and works generally to ensure that the student experience at The New School is positive. The USS meets two or three times a month; the schedule is posted on the Student Senate website. Meetings are open to all students, and students are encouraged to bring their concerns or ideas to USS meetings. Visit <http://www.newschoolsenate.org/> for more information.

## Intercultural Support/HEOP

The Office of Intercultural Support (OIS) works with students of diverse backgrounds to build community at The New School. OIS offers individual counseling services and sponsors events and workshops to promote intercultural awareness. The staff works closely with recognized student organizations and the Social Justice Committee. This office also administers the Arthur O. Eve Higher Education Opportunity Program (HEOP) and the Student Ombuds service.

## Social Justice Committee

The Office of the Provost, committed to making social justice one of The New School's top priorities, has established a university-wide Social Justice Committee to guide The New School's efforts to promote a sense of inclusion and fairness among the many social identities, life experiences, intellectual approaches, and personal beliefs represented in our community. A concern for social justice is central to the way in which many understand and relate to The New School. This impulse can be traced in the history of our divisions and programs, which have been concerned with providing access to higher education for working people, serving as a haven for scholars at risk, devising policies that promote equity and democratic governance, designing for democratic participation and social change, and contributing to the public discourse on

economic development. s. For more information, visit [www.newschool.edu/provost/social-justice](http://www.newschool.edu/provost/social-justice).

## UNIVERSITY RESOURCES AND FACILITIES

The New School is located in New York City's Greenwich Village, with a few facilities elsewhere in Manhattan. For a campus map and building hours visit [www.newschool.edu/about](http://www.newschool.edu/about).

### Libraries

New School libraries offer a full array of workshops and lab classes for students and faculty. Individual reference appointments are available upon request from students and faculty. For information about the New School libraries and the Research Library Consortium of South Manhattan, described below, visit [www.library.newschool.edu](http://www.library.newschool.edu).

#### New School Libraries

Fogelman Social Science and Humanities Library  
Gimbel Art and Design Library  
Scherman Music Library  
Kellen Archives  
Visual Resource Center

#### Research Library Consortium Libraries

New York University

- Avery Fisher Center for Music and Media
- Elmer Holmes Bobst Library
- Library of the Courant Institute of Math Sciences

Cardozo Law Library of Yeshiva University  
The Cooper Union Library  
New York Academy of Art  
The New-York Historical Society

### Blackboard

Blackboard is the virtual "classroom" used for online and many on-campus courses. Log in by selecting the Blackboard icon at [my.newschool.edu](http://my.newschool.edu).

### University Writing Center

The University Writing Center helps students become better expository writers, offering individual tutoring sessions in every phase of the writing process, from brainstorming ideas to developing an outline or rough draft to revising and editing. In addition, the Center provides mathematics tutoring, ESOL support such as speech and pronunciation, and tutoring in graduate-level academic writing for students enrolled in MA and PhD programs.

The Writing Center works both by appointment and on a walk-in basis. All sessions start on the hour and are 50 minutes long. To schedule an appointment or for more information visit [www.newschool.edu/writingcenter](http://www.newschool.edu/writingcenter).

### Computing Facilities

Students have access to the latest technology in the labs and work spaces operated by the office of Academic Technology.

For locations of facilities and hours of operation, visit [www.newschool.edu/at](http://www.newschool.edu/at). Features include:

- Mac and Windows open labs with printers
- Computer-equipped presentation classrooms
- Advanced video, audio, Web, print design, 2D and 3D modeling and animation programs
- Research, statistics, and Microsoft Office software
- Private editing suites, an AV recording studio, and a voiceover studio
- Print output center for photographic quality standard and large-format printing
- Specialty scanners (oversized, slide, film, and drum)

Questions about AT labs, the equipment center, the print output center, and AT-supported presentation classrooms should be directed to the Academic Technology staff: Email [at@newschool.edu](mailto:at@newschool.edu) or call 212.229.5300 ext. 4538.

### Wireless

The New School provides free wireless Internet access throughout the campus. For information visit [www.newschool.edu/at/network/wireless](http://www.newschool.edu/at/network/wireless).

### University Help Desk

The University Help Desk is the point of contact for students, faculty, and staff requiring assistance or information on all university computing issues.

Contact the Help Desk Monday–Friday, 8:30 a.m. to 5:30 p.m.  
Telephone: 212.229.5300 ext. 2828  
Email: [helpdesk@newschool.edu](mailto:helpdesk@newschool.edu)

### Other Resources

#### Barnes and Noble Booksellers

105 Fifth Avenue at 18th Street  
212.675.5500  
[www.barnesandnoble.com/textbooks](http://www.barnesandnoble.com/textbooks)

New and used textbooks for most courses are available for purchase at the Barnes and Noble store on 18th Street.

#### The Foundation Center

79 Fifth Avenue, 2nd floor  
212.620.4230  
[www.fdncenter.org](http://www.fdncenter.org)

Students pursuing foundation funding for their education (or for research projects) can contact the reference librarians at the Foundation Center. To learn more about these resources, visit the [www.fdncenter.org](http://www.fdncenter.org).

## JAZZ FACILITIES

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Our main building, located at 55 West 13th Street, houses the Performance Space, classrooms, offices, university computer labs, and the Student Activities Center. It is a place to meet and socialize as well as study. At

55 West 13th Street, there are also lockers for storing equipment, mailboxes for correspondence and class information, and bulletin boards posting notices for gigs, concerts, equipment sales, and many other -opportunities.

## Building Hours

During the academic year, normal building hours are Monday through Friday, 8:00 a.m. to 12:00 midnight; Saturday, 9:00 a.m. to 8:00 p.m.; and Sunday, 9:00 a.m. to 12:00 midnight. The equipment room is staffed from 9:30 a.m. to 12:00 midnight Monday through Friday; from 10:00 a.m. to 8:00 p.m. on Saturday; and from 12:00 noon to 12:00 midnight on Sunday.

Hours may vary in different buildings, including separate hours for computer labs and studios. Students should check with the appropriate department for a current schedule. Students may work in buildings until closing time, but may not use any studio, classroom, lab, or shop where there is a class in progress.

## Lockers

Fire regulations prohibit students from storing materials or work in the hallways. All students are assigned small lockers. Large lockers are assigned by instrument category (bass players get preference) and are available each semester to matriculated students on a first-come, first-served basis. Locks placed on unassigned lockers will be cut and the contents removed.

All lockers must be emptied at the end of the spring semester. One week after the last day of classes, any remaining locks will be cut and the contents of all lockers will be removed and discarded.

Students should not leave valuables in lockers. The New School is not responsible for any misplaced or stolen items.

## Posting Policy

- All posters and fliers put up on bulletin boards in The New School must have an approval stamp from the Office of Student Development. The office reserves the right to remove posters that
- are hung in stairwells or other inappropriate locations
- are written entirely in a foreign language without English translations
- are not in accordance with the Code of Conduct or Policy on Free Expression
- have been up for 30 days or are obsolete
- do not have an approval stamp

## Solicitation

Authorization for canvassing (i.e., collecting donations, selling food or subscriptions, or conducting similar transactions) is given only to recognized Jazz and New School groups and organizations. Solicitation (including, without limitation, fliers, leaflets, or advertising of any kind) in Jazz buildings is allowed only with permission from the New School Jazz office.

## UNIVERSITY POLICIES

### REGISTRATION

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The Office of the Registrar registers students for classes, charges tuition and fees, and processes course changes and withdrawals.

Registration procedures at The New School vary by school. Students should refer to the Registration Information website ([www.newschool.edu/reginfo](http://www.newschool.edu/reginfo)) each semester for detailed registration instructions specific to their school, as well as relevant policy information. Students should follow the registration procedures outlined by their school.

Note the following specifics regarding registration procedures:

- Exact advising and web registration dates will be provided by the student's department. Generally, new students register over the summer (for the fall term) or in January (for the spring term). Continuing degree students register in April for the following fall term, and in November for the following spring term.
- All course registrations must be approved by a departmental advisor before a student registers, and then submitted to the registrar's office through MyNewSchool or in person. Students who register for a course without an advisor's approval will be asked to drop the course, and may be administratively withdrawn from the course.
- Student Financial Services e-mails continuing degree students a schedule of classes and a single invoice for tuition and fees several weeks before the start of the semester. Students should verify the accuracy of the schedule. A student is not registered, and will not receive credit, for courses not appearing on the schedule. Registration is not complete until payment or payment arrangements have been made.
- Students who do not register or who do not make payments by the stated deadlines (see below) will incur late fees. Deadlines for completing registration will not be extended because of delays in clearing registration holds (which may be imposed for reasons including non-payment of tuition, late fees, or for failure to submit vaccination forms).

### Registration Holds

In the event that a student fails to satisfy requirements for documentation or payment, the appropriate university office will place a hold preventing further registration. Students should check MyNewSchool at least two weeks prior to registration to see if any holds have been placed on their account. MyNewSchool will indicate the type of hold and the appropriate office to contact to resolve the hold. The deadlines for completing registration will not be extended because of delays in clearing holds, and students will be subject to any applicable late fees.

### Full-Time and Half-Time Status

For undergraduate degree students, full-time status is defined as enrollment in a minimum of 12 credits per semester. Half-time status is defined as enrollment in a minimum of 6 credits per semester.

Students with loans or tuition grants from external sources, including New York State TAP awards, should be advised that such programs may require 12 credits for full-time status. It is the student's responsibility to meet the full-time status requirements as defined by each external source of funds.

### Adding, Dropping, and Withdrawing from Courses

To add, drop, or withdraw from a course, students must contact their academic advisor for approval and instructions. All course changes must be submitted to the Office of the Registrar through MyNewSchool or in person. No course change is effective until this step is complete.

There is a financial penalty for dropping classes once the term has begun. However, if a student adds equivalent credits on the same day, the penalty is waived. (See the University Refund Schedule for more information.)

Deadlines for adding, dropping, and withdrawing from courses are as follows (see the Academic Calendar for exact dates for each semester):

Adding a course: through 2nd week of semester

Dropping a course (deleted from student's academic transcript): through 3rd week of semester

Withdrawal with a grade of W noted on academic transcript (no academic penalty)

Undergraduate students: through 7th week of semester

Withdrawal with a grade of WF noted on academic transcript (equivalent to an F in GPA)

Undergraduate students: after 7th week of semester

Late-starting courses may be added after these deadlines with an advisor's permission. Online courses may have different deadlines; refer to the registrar's website for details.

Attendance in class or completion of course requirements alone does not constitute formal registration and will not make a student eligible to receive credit for that course. Likewise, failure to attend classes, failure to complete coursework, failure to complete payment, or notification of the instructor, does not constitute official withdrawal and may result in a permanent grade of WF on the student's record.

### Refund Schedule and Policies

Students are responsible for familiarizing themselves with university policies regarding adding or dropping courses and refund of tuition and fees.

In the event of early withdrawal, a percentage of tuition may be refunded. Refunds are granted only after the official

withdrawal procedure has been completed or the university determines you are no longer enrolled.

In processing tuition refunds for degree students who drop or withdraw from fall or spring classes, the following schedule applies. (For the summer refund policy, see the registrar’s website.) Please note that fees, including tuition deposits for new students, are non-refundable. Housing fees are subject to the terms stated in the housing contract:

**University Refund Schedule—Degree Students**

When Course is dropped	% of Tuition Refunded
Before semester begins	100%
Within first week of semester	90%
Within second week of semester	80%
Within third week of semester	70%
Within fourth week of semester	60%
After fourth week of semester	No refund

The above percentages will be applied to the number of credits dropped or withdrawn, in order to determine a student’s remaining liability for those credits. The tuition will then be recalculated to include the new credit load and any liability for dropped/withdrawn credits. Refund amounts will be the difference between tuition already paid and the recalculated tuition. Refund processing takes approximately four weeks.

Student financial aid may be affected when a student withdraws or drops credits. Failure to complete payment prior to withdrawal does not relieve a student of financial liability. Students should contact Student Financial Services with questions regarding their account.

Students receiving federal financial aid who withdraw officially or unofficially from all classes are subject to a Title IV recalculation of aid. Federal aid eligibility is re-determined based on the student's last date of attendance in class, using a proportional calculation through 60 percent of the payment period. Title IV recalculations may result in the loss of all or some federal loans and federal grants. Students subject to recalculations will be sent a revised award letter indicating any change in federal aid. Such recalculations of aid eligibility have no bearing on a student’s institutional charges. The amount of tuition, fees, housing, and meal plan charges assessed will be based on the institutional refund policy as listed above.

**Late Registration and Late Payment Fees**

The policy outlined below applies to all continuing degree students, except those returning from a leave of absence or mobility. It does not apply to newly admitted students during their first semester.

Please note that tuition and fee policies are subject to change.

Fall semester: Students registered for the fall semester are required to make arrangements to pay by August 10. Failure to do so will result in a late payment fee of \$150. Students who register after August 10 will be charged a late registration fee of \$150.

Spring Semester: Students registered for the spring semester will be required to make arrangements to pay by January 10. Failure to do so will result in a late payment fee of \$150.

Students who register after January 10 will be charged a late registration fee of \$150.

Appeals: Students who are charged the late payment fee or late registration fee and have extenuating circumstances that warrant a review of the fee may appeal by writing a letter stating their case and attaching appropriate documentation.

The appeal must be received prior to October 15 for the fall term or prior to February 15 for the spring term. The fee must be paid before the appeal can be reviewed. If the appeal is granted, a refund will be issued. The appeal should be sent to:

Late Fee Appeal Committee  
c/o William Kimmel  
University Registrar  
The New School  
79 Fifth Avenue, 5th floor  
New York, NY 10003

**TRANSFERRING CREDITS**

Evaluation of transfer credit for undergraduate degree students is handled through the Office of Admission. The Office of the Registrar will post approved transfer credit to the student’s transcript. The New School does not transfer grades or grade points from other schools. Credits only are transferred.

**BILLING, PAYMENT, AND REFUND POLICIES**

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**Billing and Payment Information**

For registered continuing students, invoices will be sent electronically. An email will be sent to the student’s New School email address (@newschool.edu) notifying him or her that the invoice is ready to view through MyNewSchool. The fall invoices are available for viewing in early July with a payment due date of August 10; invoices for the spring semester are available in December with a payment due date of January 10. The invoice contains all current financial aid as of the date of the invoice.

Students who register just prior to the start of classes must pay their tuition and fees (and housing if applicable) in full, less approved financial aid awards. Degree students may also make payment arrangements with the approval of Student Financial Services at the point of registration.

Accepted forms of payment: Payment may be made by Visa, MasterCard, Discover, American Express, check (US funds only), money order, travelers check, cash (in person only), and wire transfer (see instructions below). Students are encouraged to make payment online at MyNewSchool for timely, accurate, and secure posting. Online payment may be made using a U.S. checking or savings account, or Visa, MasterCard, Discover, or American Express.

Wire Transfer: For information on how to wire transfer funds to The New School, please sign on to MyNewSchool (click the “Student” tab, then in the “Student Financial Services” channel click “Wire transfer information.”).

Students who do not have access to MyNewSchool, please email Student Financial Services for instructions. Only



students who have been admitted and deposited can send funds by wire.

## Monthly Payment Plan

The New School offers a monthly payment plan, which is accessible through MyNewSchool. It enables students or their families to pay interest-free monthly installments toward tuition, fees, and housing. The monthly payment plan allows you to maximize your savings and income by spreading your education expenses over four or five monthly payments each semester. Many students and families find monthly installments more manageable than one lump payment each semester.

The payment plan is not a loan so there are no credit checks. It is available for the fall and spring semesters. (This payment plan is not available for summer charges).

Matriculated students taking six or more credits per semester and New School for Social Research students maintaining status are eligible.

The plan is interest free and there is a \$55.00 enrollment fee per semester. Payment for the fall five (5) month plan begins on August 1, and payment for the fall four (4) month plan begins on September 1. Payment for the spring five (5) month plan begins on January 1, and payment for the spring four (4) month plan begins on February 1. Enrollment is through MyNewSchool.

**Important Note:** All payment plans are based on per semester charges. Students will need to re-enroll each subsequent semester in order to continue using the payment plan as an option.

## Deferral of Payment for Employer Reimbursement

Students expecting reimbursement from an employer or sponsor may defer payment of tuition and fees by submitting a signed authorization letter on official employer/sponsor letterhead along with the appropriate deferral form(s) as described below. This may be done by mail or fax or in person, but not by email.

The authorization letter must show a current date and must include the student's full name (and, if available, the student's New School ID number), the amount to be reimbursed, the academic term for which the charges will be covered, the signer's address and telephone number, and the specific terms for reimbursement (either contingent on receipt of grades or else billable upon registration; see below). Any portion of charges that the employer has not agreed to pay may not be deferred. Registered degree students may fax the forms (instructions below). Nonmatriculated students must submit the forms with their registration.

A registered degree student must submit the authorization and the deferment form(s) to Student Financial Services by the appropriate payment due date in order to avoid the late payment fee. A nonmatriculated (general credit, noncredit, or certificate) student must submit the authorization and deferment form(s) with his or her registration.

Authorizations letters and forms should be faxed to 212.229.8582; mailed to The New School, attention Third Party Billing, 79 Fifth Avenue, 5th floor, New York, NY 10003; or brought in person to the cashiering office at 72 Fifth Avenue. Payment may be made online at [mynewschool.edu](http://mynewschool.edu) by ACH or credit card, or by faxing a credit card authorization along with the deferral form to 212.229.8582. Payment of all charges is the responsibility of the student. The student is liable for any and all deferred charges that the employer does not pay for any reason. The student's liability is not contingent on receiving grades, receiving passing grades, or completing courses. For answers to questions regarding employer reimbursement, email [sfs@newschool.edu](mailto:sfs@newschool.edu) or call 212.229.8930, option 2.

## Terms of Reimbursement

If the reimbursement will be made upon receipt of grades: There is a participation fee of \$150, and the student must complete both the Employer Reimbursement Deferment Form and the Deferral Credit Card Payment Authorization. (These forms can be downloaded from the website: go to [www.newschool.edu/student-services](http://www.newschool.edu/student-services) and select Billing and Payment.) Payment of the \$150 participation fee and any balance of tuition and university fees not covered by the authorization letter must be made prior to or submitted with the deferment forms. Deferred charges must be paid in full by February 1 for the fall semester, June 15 for the spring semester, and August 15 for summer term.

If payment is not contingent on receipt of grades and The New School can bill the employer directly: There is no participation fee. The student submits only the Employer Reimbursement Deferment Form (found on the website; see above) with the employer authorization letter. The New School will send an invoice for payment to the employer according to the authorization. Payment for any balance due not covered by the authorization letter must be made prior to or submitted with the deferment form.

## Deferral for Approved Financial Aid

Students receiving financial aid may defer tuition and fees only if an award has been granted and the proper forms have been signed and returned to Student Financial Services. Approved financial aid awards appear on student invoices and reduce the amount due. Students must make payment in full of any charges not covered by their financial aid package.

It is the student's responsibility to know the status of his or her financial aid awards, including loans, so that all tuition and other charges are satisfied in a timely fashion. In the event anticipated financial aid or loans are not realized, the student will be required to pay any outstanding balance through other means.

For additional information contact Student Financial Services.

## Returned-Check Fee

If for any reason a check does not clear for payment after being deposited, a penalty of \$30 is charged to the student's account. The university cannot presume that the student has withdrawn from classes because the check has not cleared or



has been stopped; payment and penalty remain due. Payment for the amount of the returned check and the \$30 returned check fee must be made with cash, a certified bank check, or a money order. Another personal check is not acceptable. A penalty (ten percent of the balance) is charged if payment for a returned check is not received within four weeks. If a second check is returned, all future charges must be paid with cash, a certified bank check, or a money order; personal checks will no longer be accepted.

## GRADES AND GRADING

Faculty members determine the grades that each student will receive for work done under their instruction. Depending on the character of the class, grades reflect the degree of accomplishment in some or all of the following elements: concept, technical facility, execution, preparation for class, individual progress, class participation, and attendance. Instructors discuss their grading practices with students during the first class session. Grades are recorded for all students registered in a course for credit. They are generally posted within two weeks of the end of the course. Students can access their grades and view their academic transcript on MyNewSchool. The university does not automatically mail paper copies of grades to students. Students who need an official copy of their grades for the current term can request it through MyNewSchool.

Numerical values of grades are as follows:

A = 4.0	B+ = 3.3	C+ = 2.3	D = 1.0
A- = 3.7	B = 3.0	C = 2.0	F = 0.0
	B- = 2.7	C- = 1.7	WF = 0.0

The following grades are not figured into the grade-point average:

W = Withdraw  
I = Temporary incomplete  
P = Pass (credits count toward degree)  
U = Unsatisfactory (credits do not count toward degree)  
AP = Approved (non-credit certificate)  
NA = Not approved (non-credit certificate)  
GM = Grade not reported

### Undergraduate Grade Descriptions

- A Work of exceptional quality, which often goes beyond the stated goals of the course.
- A- Work of very high quality.
- B+ Work of high quality that indicates substantially higher-than-average abilities.
- B Very good work that satisfies the goals of the course.
- B- Good work.
- C+ Above-average work.
- C Average work that indicates an understanding of the course material; passable. Satisfactory completion of a course is considered to be a grade of C or higher.
- C- Passing work but below Good Academic Standing.

D Below-average work that indicates a student does not fully understand the assignments. Probation level though passing for credit.

F Failure, no credit.

W Withdrawal. The grade of W may be issued by the Office of the Registrar to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript. WF Withdrawal Failing. The grade of WF is issued by an instructor to any undergraduate student who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from an "F," which would indicate that the student technically completed requirements but that the level of work did not qualify for a passing grade. The WF is equivalent to an F in calculating the grade point average (zero grade points) and no credit is awarded.

I Temporary Incomplete. The grade of I may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only upon the student's request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work and removal of the "I" mark will be set by the instructor with the following limitations:

Undergraduate students: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of "I" not revised in the prescribed time will be recorded as a final grade of "WF" by the Office of the Registrar.

P/U Pass/Unsatisfactory. Traditionally used in noncredit classes only.

### Grade-Point Averages

The semester grade-point average is computed by multiplying the number of credits earned in each course by the numerical values associated with the grade received in that course. The grade points for all courses are totaled and then divided by the total number of graded credits attempted, including any failed courses.

The cumulative grade-point average is computed by dividing the total number of grade points earned (quality points) by the total number of graded credits attempted. Credits transferred from another institution are not included in the cumulative GPA.

### Grade Changes

Final grades are subject to revision by the instructor with the approval of the dean's office for one semester following the term in which the course was offered. After that time has elapsed, all grades recorded in the registrar's office become a permanent part of the academic record, and no changes are permitted.

## Grade Appeals

Students may petition for review of any grade up to 60 days after the grade was issued. Before deciding to appeal, the student must request a verbal explanation of the basis of the grade from the instructor. If the instructor is unavailable by phone or for an appointment, the explanation may be requested and provided by email.

If the student is not satisfied with the explanation, the student may pursue the matter as follows:

The student submits a letter outlining any questions and/or objections to the faculty member, with a copy to the director of Academic Affairs. If the faculty member is also the director of Academic Affairs, the copy will be sent to the executive director.

The instructor submits a written response to the student's letter within one month of receipt, with a copy to the director of Academic Affairs, or to the executive director if the faculty member is also the director of Academic Affairs.

If the student is not satisfied by the faculty member's written response, the director of Academic Affairs will convene a grade appeal committee to review both letters, clarify any outstanding questions or issues, and make a determination about the grade. Some cases may also be reviewed and evaluated by the executive director, whose decision will be final. The review will test the fairness and effectiveness of the grading procedure used.

## Academic Transcripts

An official transcript carries the registrar's signature and the New School seal, and documents a student's permanent academic record at the university. Students may have a transcript mailed to the address of their choosing (including other colleges and institutions) by submitting an official request to the Office of the Registrar. This can be done online at MyNewSchool, or by completing the transcript request form available on the web at [www.newschool.edu/student-services/registrar/transcripts/](http://www.newschool.edu/student-services/registrar/transcripts/)

Standard transcript services are free of charge. Transcripts are not issued for students with outstanding debts to the university.

## ACADEMIC STANDING AND PROGRESS

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The Office of Academic Affairs closely monitors every student's academic progress each semester. In addition to a complete review of students' grades at the end of every semester, the office conducts a mid-semester evaluation, asking every instructor to report on the progress of the students in their classes. Instructors also report to the office whenever a student misses two consecutive weeks of class without an approved excuse. In a number of cases, the office will contact a student who has fallen behind in class work and/or has missed several classes and encourage the student to get tutoring in the relevant subjects.

## Attendance

Consistent classroom attendance in all courses is of the utmost importance for BFA students. When a student misses class not only does s/he suffer from having missed important material and discussions, but the entire class suffers from missing the contributions of an important member of that classroom community. These adverse consequences are heightened when the class that is missed is an ensemble, where the absence disrupts the group's musical development and progress.

While there is no uniform, university-wide policy on attendance, the rule of thumb is that students may not receive credit for any course if they miss more than 20 percent of the classes. Most Jazz classes meet once weekly for 15 weeks, so students who miss more than three classes in a semester should expect this poor attendance to adversely affect their grades, including the possibility, depending on the particular policies of individual instructors, of receiving a grade of 'F' because of poor attendance.

Under certain circumstances, absences may be excused. Two of these circumstances are covered by university policy: illness (instructors and/or the Office of Academic Affairs may ask the student to provide a doctor's note to verify that an absence was related to illness) and family emergency (a student may be asked to provide a note from a family member for verification).

There is a third circumstance under which class absences may be excused, which is specific to Jazz students, many of whom are working professional musicians. This is the "gig-related" absence. The New School for Jazz and Contemporary Music recognizes that its students may need to take gigs to earn money and to advance their careers.

In all cases where classes are missed, regardless of whether an absence is excused or not, students are fully responsible for all material covered in all classes missed, including lecture notes, assignments, tunes and performance parts, quizzes, and tests. Students must arrange to get lecture notes and assignments, must turn in all homework and papers, must arrange to make up all tests and quizzes, and must arrange for appropriate substitutes in their ensembles whenever they miss class for any reason. The fact that an absence from a class is excused does not in any way release the student from responsibility for any of the material missed in that class. Instructors will not be expected to rehash the class for students who have been absent.

## Gig-Related Absences

While students' professional absences can, at the discretion of their teachers and the Academic Affairs Office, be excused (i.e., they will not count against each teacher's absence policy), such excused absences in no way diminish the students' responsibility to maintain their academic standing and progress.

1) Gig-related absences can be excused only if the student seeks permission from the teacher **in advance**. If a student goes to a teacher after the missed class saying that s/he missed it because of a gig, the teacher will regard the absence as unexcused. Students in ensemble classes are required to arrange for a musically appropriate and reliable substitute for

every missed class unless specifically and explicitly released from that obligation in advance by the instructor.

2) Special issues for students who take road gigs requiring multiple absences:

a) Students must complete the Road Gig Checklist (available from the Academic Advising office) and make an appointment with the director of Academic Affairs to submit the checklist and discuss their preparations before leaving town. This form requires students to: provide accurate contact information and a complete itinerary for the tour; notify each teacher (including those outside of Jazz), in writing or email, about each class they anticipate missing; and arrange to cover all responsibilities in all classes missed

b) If the road gig occurs during Out of Proficiency (OOP) advising time, the student must inform his/her OOP advisor in advance (again in writing or email) of when the student will be out of town. Every reasonable effort must be made to complete the OOP advising process before the student leaves.

If the student does not meet all of the relevant stipulations, absences will be regarded as unexcused.

## **Religious Absences and Equivalent Opportunity**

Pursuant to Section 224-a of the New York State Education Laws, any student who is absent from school because of his or her religious beliefs will be given an equivalent opportunity to register for classes or make up any examination, study, or work requirements which he or she may have missed because of such absence on any particular day or days.

## **Dean's List**

Undergraduates who are full-time students and have a term grade-point average of 3.7 or higher are placed on the Dean's List, which is noted on the academic transcript. Students who receive grades of incomplete will be eligible for the Dean's List if they complete all course requirements within the time allocated by the instructor. Dean's List is not awarded for the summer term.

## **Retaking a Course**

With approval, undergraduate students with a grade of F or WF in a course are eligible to retake the course and have the original grade removed from the cumulative GPA. Approval will be granted for this up to three times during a single degree program. The initial grade will continue to appear on the transcript but will drop out of the cumulative GPA; the grade earned the second time will be used to compute the GPA. Retaken courses will not count twice toward fulfillment of graduation requirements nor for student loan or New York Tuition Assistance Program (TAP) certification. Students who wish to retake a course should contact the director of Academic Affairs to learn the proper procedure prior to registration.

## **Academic Standing**

All undergraduate students must earn a 2.0 term and cumulative GPA to remain in good academic standing.

Students with a term or cumulative GPA of less than 2.0 will be placed on academic probation. Students who earn a term or cumulative GPA of less than 2.0 for two consecutive semesters will be dismissed. Any undergraduate earning a term GPA of less than 1.0 will be dismissed.

Incomplete grades not resolved in the time allocated by the instructor are automatically converted to grades of "WF" and will be considered in determining a student's academic standing. The "WF" is equivalent to an F in calculating the grade point average (zero grade points).

## **Dismissal Notification**

Students dismissed based on fall semester grades must be notified before spring semester classes begin. Otherwise, the student will be placed on probation and allowed to attend spring term classes

## **Academic Dismissal Appeals**

Students who are dismissed from their degree program may petition the Academic Status Review Committee to reverse the decision by filing a formal appeal. All appeals must be presented in writing, with supporting documentation, within two weeks of receipt of notice of academic dismissal. Students may expect to hear the results of an appeal within two to four weeks of its submission.

Appeals must contain the following information:

- An explanation of poor performance and/or failure to complete required course work.
- A description of plans to improve academic performance and/or to complete outstanding work.
- Any other relevant information pertaining to academic history or potential.

The Academic Status Review Committee is chaired by the assistant dean and is composed of at least six staff and faculty members from the university community.

## **Academic Standing and Financial Aid**

Satisfactory academic progress is a crucial factor in maintaining eligibility for state, federal, and institutional financial aid. In addition to the standards described above, certain aid programs (such as New York State's Tuition Assistance Program) may have additional or different academic progress requirements. Failure to meet these requirements may jeopardize a student's continued financial assistance. Students should contact Student Financial Services with questions about general requirements or personal status.

A student who loses financial aid eligibility because of failure to satisfy academic progress requirements may have his or her financial aid reinstated if satisfactory academic standing is regained or if he or she is readmitted to the academic program.

## **ACADEMIC PROGRAM STATUS**

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### **Change of Major or Program**

Students generally declare a major either as part of the admission process or upon entering their second year of study

at the university. After this initial major is declared, students who wish to change their major should work with their advisor to complete a Change of Department form. This form should only be used to change departments within the same division and degree program. If a student seeks entrance to a different degree program within their division (e.g. from a BA to a BS) or to another division of the university, he or she should apply directly through the proper admission office.

Leave of Absence

Students in good academic standing may petition for a leave of absence. Students taking a leave of absence should meet with the director or assistant director of Academic Advising and complete the official Exit Form. Leaves of absence are typically approved for one or two semesters, depending on the curriculum and academic requirements of the program. Recipients of student loans should note that a leave of absence constitutes a break in their program of study, resulting in loss of their loan repayment grace period and/or eligibility for student deferment. They should consult Student Financial Services when contemplating taking a leave of absence. International students on F1 and J1 visas normally fall out of status during the period of a leave and must return to their home countries during the leave; international students should consult International Student Services when contemplating a leave of absence.

Academic records for students on leave are maintained in accordance with the relevant drop and withdrawal deadlines, and refunds are calculated in accordance with the University Refund Schedule.

Leaves of absence for medical reasons require appropriate documentation. To return from a leave taken for medical reasons, a student must submit follow-up documentation indicating that the student is able to continue study, at which point a decision will be made as to the student’s eligibility to return.

If unable to return to study as planned, students must contact their Academic Affairs officer immediately to request an extension of their leave.

Withdrawal from a Degree Program

Students who wish to withdraw completely from the university must meet with the director or assistant director of Academic Advising and complete the official Exit Form. Their academic records will be maintained in accordance with the relevant drop and withdrawal deadlines, and refunds will be calculated in accordance with the University Refund Schedule.

Students who withdraw and later wish to return to the university must reapply through the Office of Admission.

Readmission

A student seeking to return to the university may be required to apply for readmission if he or she

- was dismissed
- did not complete the official Exit Form before taking a leave or withdrawing

- was not approved for a leave of absence
- was approved for a leave of absence but did not return to the university within the approved time frame
- withdrew from his or her program

GRADUATION

Requirements for Graduation

To earn an undergraduate degree, students must have a minimum 2.0 cumulative grade-point average and must complete all degree requirements (as specified in school catalogs) prior to the graduation date.

Graduating students should not receive incomplete grades in any course taken in the final semester of study.

Petitioning to Graduate

Students who intend to graduate must submit a Graduation Petition to the Office of the Registrar (through MyNewSchool or by hard copy) and pay the appropriate fee by the dates listed below. The petition must be filed regardless of intent to attend the commencement ceremony:

For January graduation

Prior to October 1	No fee
After October 1	\$20 late fee
After November 1	\$50 late fee

The final deadline to petition is November 15.

For May graduation

Prior to February 15	No fee
After February 15	\$20 late fee
After March 15	\$50 late fee

The final deadline to petition is March 30.

The Commencement Ceremony

The graduation ceremony for both May and January graduates is held in May. Undergraduate students who are within nine credits of completing their degree requirements and who will complete all outstanding credits in the summer term following commencement may participate in the ceremony. Participation in commencement exercises does not ensure that degree requirements have been met.

Students attending the May ceremony must purchase graduation attire from the university supplier.

Graduation with Honors

Undergraduates who have completed at least 64 credits in residence for a bachelor’s degree and 34 credits for an associate’s degree and who have a cumulative grade point average of 3.7 or higher may graduate “with honors” noted on their diplomas and transcripts. Departmental graduation honors are internally awarded and may be noted on transcripts but not on the diploma.

## Degree Conferral and Issuing of Diplomas

The New School confers degrees in January and May. After all semester grades are received and posted, the student's academic record is evaluated to determine eligibility to graduate. This process will take several weeks. If the student is eligible to graduate, the degree will be conferred and a diploma will be mailed to the student's specified "diploma address" approximately 12 weeks later. Diplomas are not issued to students with outstanding debts to the university.

## STANDARDS OF CONDUCT

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At The New School for Jazz and Contemporary Music, all students are expected to take an active role in their own education.

All students are responsible for promoting, protecting, and upholding the highest standards of academic integrity and honesty. Students are required to learn the procedures specific to their disciplines for correctly and appropriately differentiating original work from quoted, incorporated, or emulated sources.

All students are responsible for keeping track of their progress in particular courses. Students should familiarize themselves with course requirements by reading syllabi and by attending to oral and written instructions for assignments throughout the semester. Students are responsible for knowing and complying with the attendance policy of each instructor. If students have questions about course requirements, assignments, examinations, attendance records, progress or grades, they should ask instructors for clarification.

All students are responsible for keeping track of their academic progress. At all times, students should be aware of the credits they have earned, are in the process of earning, and have yet to earn in order to meet graduation requirements. If students have questions, they should ask the Office of Academic Advising for clarification.

## ACADEMIC HONESTY

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Academic honesty, the duty of every member of an academic community to claim authorship of his or her own work and only for that work and to recognize the contributions of others accurately and completely, is fundamental to the integrity of intellectual debate as well as to creative and academic pursuits. All members of the New School community are expected to conduct themselves in accordance with the standards of academic honesty. Students are responsible for knowing and making use of proper procedures for writing papers, presenting and performing their work, taking examinations, and doing research. Instructors are equally responsible for informing students of their policies with respect to the limits within which students may collaborate with or seek help from others on specific assignments. Instructors are expected to educate students about the legal and ethical restrictions placed upon creative work and about the consequences of dishonesty in the professional world.

"Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances

of paraphrasing and describing ideas or reporting on research findings or any aspect of the work of others (including that of instructors and other students). The standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essay theses, dissertations, computer work, art and design work, oral presentations, and other projects).

"The standards also include responsibility for meeting the requirements of particular courses of study.

"The New School recognizes that the different nature of work across the divisions of the university may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based in universal principles valid in all divisions of The New School and institutions of higher education in general." (from "University Policies Governing Student Conduct,")

- Academic dishonesty includes, but is not limited to:
- Cheating on examinations, either by copying another student's work or by utilizing unauthorized materials
- Any act of plagiarism, that is, the fraudulent presentation of the written, oral, or visual work of others as original
- Theft of another student's work
- Purchase of another student's work
- Submitting the same work for more than one course
- Destruction or defacement of the work of others
- Aiding or abetting any act of dishonesty
- Any attempt to gain academic advantage by presenting misleading information, making deceptive statements, or falsifying documents.

## Plagiarism

Plagiarism is the use of another person's words or ideas in any academic work without proper acknowledgment. This includes quoting books, journals, Internet postings, or other student papers. For further information on proper acknowledgment and plagiarism, including proper expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the MLA Style Manual and Guide to Scholarly Publishing (second edition), chapter 6, on documentation. The New School Writing Center provides useful online resources to help students understand and avoid plagiarism; visit [www.newschool.edu/admin/writingcenter/usefullinks](http://www.newschool.edu/admin/writingcenter/usefullinks).

Students must receive instructor's permission prior to submitting the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without prior permission is plagiarism.

## Procedures and Penalties

An instructor who suspects a student has committed plagiarism in course work should give the student an opportunity to explain the origin of the work and should investigate whether the student understands the relevant standards of academic conduct.

On the basis of this discussion, the instructor will assess the case, taking into consideration the student's intent to deceive, the amount of plagiarism, and the type of assignment involved to determine whether a minor or major offense has occurred. An instructor who determines that a minor offense has occurred may counsel a student about standards of academic honesty, explain the consequences of plagiarism, and require the student to resubmit the assignment in an appropriate form.

An instructor who determines that a major offense has occurred should fail the plagiarized assignment and submit a report to the director of Academic Affairs. The report should include the student's name, the course, semester, notes on conversations with the student, and copies of the relevant plagiarized submission (with problems identified). Questions about the handling of plagiarism cases should be addressed to the director of Academic Affairs. In cases where the student is taking a course with a faculty member of a different division, the dean's office of the faculty member will inform the student's dean, who will handle the case.

The director of Academic Affairs will issue a formal letter to the student, with a copy to the instructor, documenting the case. A copy of this letter will remain in the Office of Academic Affairs. The director of Academic Affairs, in consultation with the dean and relevant members of the student's department, may also impose additional sanctions, which can include a failing grade in a course, suspension, or dismissal. For a second major offense, the director of Academic Affairs will impose suspension or dismissal.

### Appeals

Students may appeal the findings and penalties in cases of plagiarism to the university appeals committee.

## INSTITUTIONAL INFORMATION

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Online access to your student account and records. All registered students can access their personal current student information through MyNewSchool, the university's Web portal. Once students have a password, they can view course schedules, status of tuition and fees (paid, owed, refundable), and grades earned.

### Equal Employment and Educational Opportunity

The New School does not discriminate on the basis of age, race, color, creed, gender (including gender identity and expression), pregnancy, sexual orientation, religion, religious practices, mental or physical disability, national or ethnic origin, citizenship status, veteran status, marital or partnership status, or any other legally protected status.

Inquiries concerning the application of the laws and regulations concerning equal employment and educational opportunity at The New School (including Title VI-equal opportunity regardless of race, color or national origin; Section 504-equal opportunity for the disabled; and Title IX-equal opportunity without regard to gender) may be referred to: The Office of the General Counsel, The New School, 80 Fifth Avenue, Suite 800, New York, New York 10011. Inquiries may also be referred to: the Office of Federal

Contract Compliance Programs, U.S. Department of Labor, 23 Federal Plaza, New York, NY 10278, U.S. Department of Education, (Office of Civil Rights, 32 Old Slip, 26th Floor, New York, NY 10005 or the U.S. Equal Employment Opportunity Commission (EEOC), New York District Office, 201 Varick Street, Suite 1009, New York, NY 10014. For individuals with hearing impairments, EEOC's TDD number is 212.741.3080.

Students or Employees who believe they have been discriminated against on the basis of a disability may contact their Division's Dean Office, their Department Director, or the Office of the Senior Vice-President for Human Resources & Labor Relations, who is the University Disability Official.

### The Student Right-to-Know Act

The New School discloses information about the persistence of undergraduate students pursuing degrees at this institution. This data is made available to all students and prospective students as required by the Student Right to Know Act. During the 2011–2012 academic year, the university reports the "persistence rate" for the year 2010 (i.e., the percentage of all freshmen studying full time in fall 2010 who were still studying full time in the same degree programs in fall 2011). This information can be found under the common data set information. Visit the Office of Institutional Research at [www.newschool.edu/admin/oir](http://www.newschool.edu/admin/oir) for more information.

### Immunization Requirements

New York State requires that matriculated students enrolling for six or more credits (including equivalency credit) who were born on or after January 1, 1957, provide the university with documentation of their immunity to measles, mumps, and rubella.

All students must also affirm that they have read the material distributed by the university on meningococcal disease and either plan to get an immunization, have documentation of having had a meningococcal immunization, or decline the immunization in writing. All new students receive in their admission packet an immunization and meningitis documentation form that must be completed and submitted prior to registering for classes. Students who do not submit the form will not be allowed to register.

Information about the measles, mumps, and rubella immunization requirements and meningococcal disease is posted at [www.newschool.edu/studentaffairs/health](http://www.newschool.edu/studentaffairs/health).

### Campus Crime Reporting and Statistics

Campus Crime Reporting & Statistics: The Security & Advisory Committee on Campus Safety will provide upon request all campus crime statistics as reported to the United States Department of Education. Anyone wishing to review the University's current crime statistics may access them through the web site for the Department of Education: <http://ope.ed.gov/security>. A copy of the statistics may also be obtained by contacting the Director of Security for The New School at (212) 229-5101.

## Intellectual Property Policy

Under The New School's Intellectual Property Policy, the university shall have a nonexclusive, royalty-free, worldwide license to use works created by its students and faculty for archival, reference, research, classroom, and other educational purposes. With regard to tangible works of fine art or applied art, this license will attach only to stored images of such work (e.g., slides, videos, digitized images) and does not give the university a right to the tangible works themselves. With regard to literary, artistic, and musical works, this license will attach only to brief excerpts of such works for purposes of education. When using works pursuant to this license, the university will make reasonable efforts to display indicia of the authorship of a work. This license shall be presumed to arise automatically, and no additional formality shall be required. If the university wishes to acquire rights to use the work or a reproduction or image of the work for advertising, promotional, or fundraising purposes, the university will negotiate directly with the creator in order to obtain permission.

## Use of Photographs

The New School reserves the right to take or cause to be taken, without remuneration, photographs, film or videos, and other graphic depictions of students, faculty, staff, and visitors for promotional, educational, and/or noncommercial purposes, as well as approve such use by third parties with whom the university may engage in joint marketing. Such purposes may include print and electronic publications. This paragraph serves as public notice of the intent of the university to do so and as a release to the university giving permission to use those images for such purposes.

## Statement of Ethical Responsibility for Research Involving Human Subjects

New School faculty and staff engaged in research or supervising student research projects must be aware of their responsibilities for ethical conduct in any project involving the use of human subjects. Faculty and staff are responsible for research done by students under their supervision with respect to these matters. Each research design must be examined for possible risk to subjects. If even minor risk of physical, psychological, sociological, or other harm may be involved, the faculty or staff member must consult with the university Institutional Review Board. The full policy with guidelines and consent forms can be found at [newschool.edu/admin/gsp/gspframeset.html](http://newschool.edu/admin/gsp/gspframeset.html).

## Academic Freedom: Free Exchange of Ideas

An abiding commitment to preserving and enhancing freedom of speech, thought, inquiry, and artistic expression is deeply rooted in the history of The New School. The New School was founded in 1919 by scholars responding to a threat to academic freedom in this country. The University in Exile, progenitor of The New School for Social Research, was established in 1933 in response to threats to academic freedom abroad. The bylaws of the institution, adopted when it received its charter from the State of New York in 1934, state

that the "principles of academic freedom and responsibility ... have ever been the glory of the New School for Social Research." Since its beginnings The New School, has endeavored to be an educational community in which public as well as scholarly issues are openly discussed and debated, regardless of how controversial or unpopular the views expressed are. From the first, providing such a forum was seen as an integral part of a university's responsibility in a democratic society.

The New School is committed to academic freedom in all forms and for all members of its community. It is equally committed to protecting the right of free speech of all outside individuals authorized to use its facilities or invited to participate in the educational activities of any of the university's schools. A university in any meaningful sense of the term is compromised without unhindered exchanges of ideas, however unpopular, and without the assurance that both the presentation and confrontation of ideas takes place freely and without coercion. Because of its educational role as a forum for public debate, the university is committed to for preserving and securing the conditions that permit the free exchange of ideas to flourish. Faculty members, administrators, staff members, students, and guests are obligated to reflect in their actions a respect for the right of all individuals to speak their views freely and be heard. They must refrain from any action that would cause that right to be abridged. At the same time, the university recognizes that the right of speakers to speak and be heard does not preclude the right of others to express differing points of view. However, this latter right must be exercised in ways that allow speakers to state their position and must not involve any form of intimidation or physical violence.

Beyond the responsibility of individuals for their own actions, members of the New School community share in a collective responsibility for preserving freedom of speech. This collective responsibility entails mutual cooperation in minimizing the possibility that speech will be curtailed, especially when contentious issues are being discussed, and in ensuring that due process is accorded to any individual alleged to have interfered with the free exchange of ideas.

Consistent with these principles, the university is prepared to take necessary steps to secure the conditions for free speech. Individuals whose acts abridge that freedom will be referred to the appropriate academic school for disciplinary review.

## Family Educational Rights and Privacy Act

The Family Educational Rights and Privacy Act of 1974, with which The New School complies, was enacted to protect the privacy of education records, to establish the right of students to inspect and review their education records, and to provide guidelines for correction of inaccurate or misleading statements.

The New School has established the following student information as public or directory information, which may be disclosed by the institution at its discretion: student name; major field of study; dates of attendance; full- or part-time enrollment status; year level; degrees and awards received, including dean's list; the most recent previous educational



institution attended, addresses, phone numbers, photographs, email addresses; and date and place of birth.

Students may request that The New School withhold release of their directory information by notifying the Registrar's Office in writing. This notification must be renewed annually at the start of each fall term.

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include:

*The right to inspect and review the student's education records within 45 days of the day the university receives a request for access.*

A student should submit to the registrar, dean, head of the academic department, or other appropriate official, a written request that identifies the record(s) the student wishes to inspect. The university official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the university official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

*The right to request the amendment of the student's education records that the student believes are inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA.*

A student who wishes to ask the university to amend a record should write to the university official responsible for the record, clearly identify the part of the record the student wants changed, and specify why, in the student's opinion, it should be changed.

If the university decides not to amend the record as requested, the university will notify the student in writing of the decision and the student's right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

*The right to provide written consent before the university discloses personally identifiable information from the student's education records, except to the extent that FERPA authorizes disclosure without consent.*

The university discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by the university in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health services staff); a person or company with whom the university has contracted as its agent to provide a service instead of university employees or officials (such as an attorney, auditor, or collection agent); a person serving on the New School Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks.

A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for the university.

*The right to file a complaint with the U.S. Department of Education concerning alleged failures by the university to comply with the requirements of FERPA.*

The name and address of the office that administers FERPA is:

Family Policy Compliance Office  
U.S. Department of Education  
400 Maryland Avenue, SW  
Washington, DC 20202-5901



## ABOUT THE UNIVERSITY

### UNIVERSITY LEADERSHIP

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David E. Van Zandt, President

Tim Marshall, Provost and Chief Academic Officer

Frank J. Barletta, Chief Financial Officer and Senior Vice President for Finance and Business

Craig Becker, Vice President and Treasurer

Pamela Besnard, Vice President for Development and Alumni Relations

Stephanie Browner, Dean, Eugene Lang College The New School for Liberal Arts

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## ABOUT THE NEW SCHOOL

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### THE DIVISIONS OF THE NEW SCHOOL

As we approach the 100th anniversary of the university's founding, The New School's legacy of change remains a source of pride. The New School has been evolving since the day it began offering nondegree courses for working adults, responding to changes in the marketplace of ideas, career opportunities, and human curiosity. Each area of study, degree program, and school within the university has a unique story—from the founding division's focus on nontraditional students to the new approaches to design, management, urban policy, and the performing arts introduced by the divisions that have become part of The New School since the 1970s. Today undergraduate, graduate, and continuing education students still come to The New School expecting a university like no other. For that reason, the story of The New School's seven divisions, themselves the products of continuous reinvention, occupies a special place in the history of higher education.

#### Eugene Lang College The New School for Liberal Arts

[www.newschool.edu/lang](http://www.newschool.edu/lang)

65 West 11th Street, New York NY 10011 | 212.229.5665

Eugene Lang College is The New School's four-year liberal arts college for traditional-age undergraduates. What began as the experimental Freshman Year Program in 1972 and transitioned into the Seminar College in 1975 finally became a division of the university in 1985. This bold experiment in undergraduate education was named to honor educational philanthropist and New School trustee Eugene M. Lang. Students at Eugene Lang College enjoy small seminar-style classes taught by a faculty of prominent scholars, many of whom are also affiliated with The New School for Social Research. Lang is one of only a few liberal arts colleges in the country situated in the center of a major metropolitan area, a location that offers its students unsurpassed opportunities for civic engagement and internships.

#### Mannes College The New School for Music

[www.newschool.edu/mannes](http://www.newschool.edu/mannes)

150 West 85th Street, New York, NY 10024 | 212.580.0210

Founded in 1916 by David Mannes and Clara Damrosch, Mannes became part of The New School in 1989. A leading conservatory of classical music, the college provides professional training for some of the most talented student musicians in the world. The comprehensive curriculum, the faculty of world-class artists, and the resources of a progressive university support students in their quest for virtuosity in vocal and instrumental music, conducting, composition, and theory. Like the students they teach, Mannes faculty members come from every corner of the world. They include performers and conductors from prominent orchestras, ensembles, and opera companies and renowned solo

performers, composers, and scholars from every field of classical music.

## **The New School for Drama**

[www.newschool.edu/drama](http://www.newschool.edu/drama)

151 Bank Street, New York, NY 10014 | 212.229.5150

The New School has been a center of innovation in theater since Erwin Piscator founded the Dramatic Workshop here in the 1940s. His students included Marlon Brando, Walter Matthau, Harry Belafonte, Elaine Stritch, and Tennessee Williams. Piscator established a tradition of excellence in theater education that continues at The New School today. The graduate program in dramatic arts was introduced in 1994 to prepare talented individuals for careers as actors, playwrights, or directors. The school's New York City setting offers students abundant opportunities to learn through observation as well as professional connections through the broadest career network in the country.

## **The New School for Jazz and Contemporary Music**

[www.newschool.edu/jazz](http://www.newschool.edu/jazz)

55 West 13th Street, New York, NY 10011 | 212.229.5896

Established in 1986, The New School for Jazz and Contemporary Music offers talented undergraduates an opportunity to train with professional artists from New York's peerless jazz community. The New School employs a teaching model based on the tradition of the artist as mentor: Our students study and perform with some of the world's most accomplished musicians and are immersed in the history, development, and latest incarnations of jazz, blues, pop, and all the ever-evolving genres of contemporary music. Learning takes place in the classroom, ensemble playing, one-on-one tutorial sessions, public performances, and master classes with legendary performers. Students develop their creative talents to meet the high standards of professional musicianship exemplified by the faculty.

## **The New School for Public Engagement**

[www.newschool.edu/publicengagement](http://www.newschool.edu/publicengagement)

66 West 12th Street, New York, NY 10011 | 212.229.5615

The New School for Public Engagement embodies the values that motivated the university's founders in 1919. The division was formed in 2011 through the integration of The New School for General Studies, home of the founders' adult and continuing education programs, and Milano The New School for Management and Urban Policy, created in 1975 to offer graduate study in public administration and civic life. The New School for Public Engagement is a unique academic enterprise. Its degree and certificate programs and continuing education courses connect theory to practice, support innovation in culture and communication, and encourage democratic citizenship through lifelong education. The New School for Public Engagement offers undergraduate and graduate degrees and professional certificates as well as

hundreds of open-enrollment continuing education courses for adults in Greenwich Village and online.

## **The New School for Social Research**

[www.newschool.edu/socialresearch](http://www.newschool.edu/socialresearch)

16 East 16th Street, New York, NY 10003 | 212.229.5700

In 1933, The New School gave a home to the University in Exile, a refuge for German scholars fleeing persecution by the Nazis. In 1934, The New School incorporated this community as a graduate school of political and social science. In recognition of the graduate faculty's unparalleled contribution to social science discourse, the division retains the name of The New School for Social Research. Opportunities abound for graduate students to cross disciplinary boundaries and collaborate with social scientists, humanists, designers, and artists in other divisions of the university. The New School for Social Research addresses the most relevant political, cultural, and economic concerns of the day while fostering the highest standards of scholarly inquiry.

## **Parsons The New School for Design**

[www.newschool.edu/parsons](http://www.newschool.edu/parsons)

2 West 13th Street, New York, NY 10011 | 212.229.8950

Parsons is one of the preeminent colleges of art and design in the world. Founded as the Chase School of Art in 1896 by artist William Merritt Chase and his circle, Parsons was renamed in 1936 for its longtime president, Frank Alvah Parsons, who dedicated his career to integrating visual art and industrial design. Parsons became part of The New School in 1970. The first institution to award university degrees in fashion design, interior design, and lighting design in the United States, Parsons has earned a national reputation as a school at the vanguard of design education. Students in its undergraduate and graduate degree programs hold themselves to exceptional standards of creativity and scholarship, developing their skills and building knowledge in laboratories, workshops, and seminars. Nonmatriculated students of all ages can participate in certificate and general art and design education programs for design professionals and anyone with an interest in art and design.

**Visit the home page of each division for information about degrees offered and areas of study.**